

American Art News

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CARUSO BUYS ANCIENT ART.

From the current exhibition of antique minor art at the Canessa Galleries, 1 W. 50 St., Signor Enrico Caruso has purchased four XVI century Limoges enamels, for which he paid \$30,000.

Three of these rare pieces are plaques representing religious subjects, the most notable of which, painted on copper, 7½ in. high and 6½ in. wide, is by Nardon Pénicaud, one of the most skilful craftsmen in Limoges enamels of the early XVI century. This plate depicts "The Adoration of the Magi," and is richly colored, the foreground, in green enamel, being strewn with flowers and jeweled stones. The Carrand collection has an almost identical plate by the same artist. The two other plaques, both of painted copper, and measuring 12x10 in., were the work of Pierre Raymond in the middle of the XVI century. They were in the Schewitch collection; the one shows "The Descent from the Cross," the other, "The Entombment."

A curious cup with classic designs is also from the atelier of Pierre Raymond, and is one of the finest of the Limoges enamels on exhibition at the galleries. Classic subjects are painted in white, gray and gold on a black background. On the cover, "The Triumph of Diana" is represented, and on the inside, Venus is seated on a triumphal car drawn by cupids, while grotesque masques and garlands of flowers decorate the surface. There is a cup with cover, by Raymond, in the Louvre, which is very similar to the exquisite example of this artist's work bought by Signor Enrico Caruso.

Noted London Painter Here.

Harris Brown, one of the best known of London portrait painters, is occupying Carroll Beckwith's studio and apartment in the Schuyler, West 45 St., this season. Mr. Brown has been busily engaged in executing a number of portrait commissions. An excellent example of his strong brush, "The Young Piper," is shown this week in the Fifth Ave. window at the Reinhardt Gallery, in the Windsor Arcade. The work is a serious and well painted one, deep and true in color, full of action and fine in expression—one of the best figure and character paintings shown in the Metropolis this season.

Art Dealer Died Insolvent.

Charles Francis Williamson, Paris art dealer and intimate friend of the late Alfred G. Vanderbilt, who accompanied Mr. Vanderbilt on many of his trips and was drowned with him when the Lusitania sank, died insolvent, according to the transfer report of his estate.

He had a collection of furniture, tapestries, pictures and other art works in N. Y. appraised at \$47,325, and had cash and securities amounting to \$89,107, but he had debts of \$149,322 in N. Y. and foreign debts aggregating \$22,015. He owed Mr. Vanderbilt \$100,000 on a note made April 9, 1915, and \$40,000 to Mr. George J. Gould on a note made a week later.

"The Purple Pup."

The long famous "Red Dog" and "Black Cat" restaurants of New York's "Latin Quarter," which, as all the world knows, is situated in and around Washington Square, have a new and formidable rival in the "Purple Pup," which opened at 88 Washington Square west, on Monday last. The "ikon" of the resort is the picture of a cross-eyed purple dog sitting behind lighted candles, painted on a marble mantelpiece. The proprietor, Mr. Charles Reed is responsible for the unique title of his restaurant, and the painting of the dog. It is to be hoped that bibulous members of the Quarter's artist colony will avoid the "Purple Pup" at nightfall or late evening, lest they should think they "had 'em."

Hermon A. MacNeil was the guest at a reception last week, given in his honor by the Director and Committee of the Department of Fine Arts, Carnegie Institute, Pittsburgh, after which he delivered an informal address on the subject of sculpture. This address was the third and last of a series of three of which the first was given in the gallery of paintings by George de Forest Brush. The second was given in the Hall of Architecture by Ralph Adams Cram.

The sixteenth annual exhibition of the New Haven Paint and Clay Club will open Apr. 1 at the Yale School of Fine Arts, to continue until Apr. 22. Entries are due on or before Mar. 19.

Mestrovic Sculptures Not Coming.

It is doubtful whether the plan set on foot by Miss Catherine D. Groth to bring over from London and exhibit here a group of works by the Serbian sculptor, Ivan Mestrovic, a pupil of Rodin, and who has made an artistic sensation in London, will materialize, as the danger of the loss of the sculptures at sea, if shipped now, is too great. The ART NEWS was the first to urge the importation for exhibition of the sculptor's work here, two years ago.

A Murphy Brings \$1,000.

At a sale of paintings by modern American and European artists, at Clarke's Art Rooms, Mar. 3, the highest price was \$1,000, paid by Robert McAllister for a landscape by J. Francis Murphy, and again by the McDonough Galleries for a Dutch interior scene called "The Happy Family," by B. F. Blommers. Mr. McAllister also purchased Chevallier's "His First Visit" for \$500, and "The Lake," by Homer Martin, for \$250. Total receipts of the sale were \$17,890.

A FAMOUS MANET SOLD.

Edouard Manet's painting entitled, "Le Buveur d'Absinthe" (The Absinthe Drinker), has just been acquired by the Copenhagen Museum, Denmark, from Messrs. Durand-Ruel, of N. Y. and Paris. Although no price is given out, it is known that the picture brought a large sum.

The canvas was formerly in the Faure collection, Paris, and was sold in 1900 for 200,000 francs. It was painted in 1859, has an interesting history, was exhibited at the Paris Exposition of 1867, and in 1884 was displayed at the Retrospective "Exposition des oeuvres de Manet," in Paris.

The story goes that the absinthe drinker wandered into the Louvre one day, when Manet by chance observed him. The artist was impressed by his appearance, and walking over to him asked "What are you doing here?" "Oh, just looking around," he replied. Manet invited the man to his studio and asked him to pose, and the result was, "The Absinthe Drinker." The same man also posed for a number of Manet's pictures, and he is one of the figures in his well known "Traveling Musicians."

Manet is represented in the Louvre by his "Olympia," and in the Metropolitan Museum by "The Boy With the Sword," and "Girl With the Parrot."

"The Absinthe Drinker" was sent from France to Germany just before the war, and fortunately, before war was declared was sent to Denmark.

This is the first work by Manet sold this season. Most of his works are either in the large Foreign and American museums or in private collections here and abroad.

GREEK ART FOR BALTIMORE.

A rare life size II century B.C. marble head of Meros, by a Greek sculptor, of the Hellenistic period, has just been acquired by the Walters Gallery, Baltimore, for its permanent collection, from the Canessa Galleries, 1 W. 50 St.

This marble head of Heros was found in the old city of Capua, and is said to represent the art of a Greek sculptor, of the School of Liseppo, the latter a famous artist, who executed several notable portraits of Alexander the Great. Although of the later Greek period, the head is beautifully modeled, and is a valuable acquisition to the Walters Gallery.

ART ALLIANCE PROSPERS.

The Art Alliance of America has raised \$25,000 for a fund to rent and remodel a building for new quarters. This sum has already been raised by private subscriptions, largely by the Board of Directors and Active Members. A much larger amount is needed, but \$25,000 has been pledged.

The Art Alliance of America was started three years ago to co-operate with the producers and consumers of art in every field of endeavor in America. Its aim is to help the artist, artisan and art student to help himself and dispose of his products and to bring him in touch directly with those who use his work. It is a clearing house for art workers in America and assists business men and manufacturers who are employing art workers.

The success of the work of The Alliance has been so great that renewed efforts are necessary to meet the requirements of increasing activities. The present quarters of The Alliance have become inadequate. The new building will include a large exhibition room and smaller rooms which can be rented to artists for a small amount. The Art Alliance has in immediate contemplation exhibitions of timely interest.

ELKHART'S NEW MUSEUM.

It is announced that Dr. Frederick C. Eckelman has presented to the city of Elkhart, Ind., his home, adjoining the city hall for art purposes. The place is to be known as the Eckelman art gallery and museum.

NOTES OF THE ART WORLD.

A portrait of Joseph Henry, first secretary of Smithsonian Institution, has just been transferred by a Senate resolution from the Capitol to the Smithsonian Institution, and has been hung in the National Gallery, in the new building.

Mrs. Edward Royce of Ithaca, N. Y., has recently completed a medallion portrait of Dr. Andrew D. White, on which the educator has set the seal of approval by engraving his autograph. The name of the former ambassador and that of the sculptress appear on the bronze, which is about fifteen inches in diameter.



"LE BUVEUR D'ABSINTHE"

(The Absinthe Drinker)

By Edouard Manet.

Purchased by the Copenhagen Museum from Messrs. Durand-Ruel.

Annual Artists Fund Dinner.

The annual dinner of the Artists Fund Society took place at the Salmagundi Club Wednesday evening last. President A. C. Morgan presided, and there was a goodly attendance of members and guests. The project of increasing the Society's fund for the relief of aged artists was discussed.

C. Barrett-Strait is painting a group portrait of Daniel Frohman and his protégé, Miss Doris Keith, the clever child dancer, at her studio, 40 E. 80 St. Mr. Frohman holds a seated pose and leans against a table on which Miss Keith is resting.

Lydia Floret, the young portraitist, is painting a portrait commission—a young girl—at her Carnegie Hall studio. There can be little doubt of the successful future of this painter.

Isadora Duncan Statue for Paris.

A commission for a statue of Isadora Duncan, the dancer, for Paris has been offered George Grey Barnard.

The offer of the commission to Mr. Barnard was made by a representative of a local collector who acted, it is said, at the suggestion of the French Minister of Public Instruction and of National Defence, Paul Painlevé. The statue is to be placed in a park in or near Paris and will be one of several persons who have done notable things, both peaceful and material, in the present war.

Mr. Barnard will portray Miss Duncan as La Marsellaïse, Spirit of the Commune.

Francis C. Jones is completing a decorative canvas, in which he introduces three female figures. It will probably be exhibited at the Spring Academy. H. Bolton Jones has several fine landscapes at his studio.

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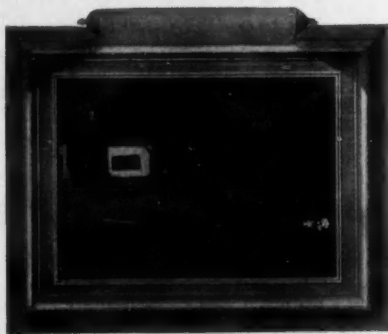
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ANNUAL DISPLAY OF "THE TEN."

"The Ten" American painters who seceded from the old Society of American Artists in 1897 are holding their twentieth annual exhibition, a little in advance this year of the coming of the Robins and the Bluebirds, at the Montross Galleries, No. 550 Fifth Ave., through Mar. 24.

The score of years that have elapsed since such then doughty youths as Alden Weir, the late William M. Chase, Robert Reid, Edward Simmons, Childe Hassam, Willard Metcalf, T. W. Dewing, of N. Y., and E. C. Tarbell, Frank W. Benson, and Joseph De Camp of Boston, created a sensation by walking out from the Society of American Artists, long since have seen the Society itself merged with the veteran Academy of Design—and the virtual return to the fold of nine of "The Ten," while Chase, who really never left the old ranks, has passed away.

The art of "The Ten," as compared with much of that which now passes for art under the generic title of "modernism" has also, if only by contrast, become a conservative art. It never was aught but sane, true and virile, and never departed from the basic principles upon which all good art is and must be founded. Cézanne, whose art is well exemplified by the current display of some selected works at the Arden Studios, and upon whose dead shoulders too much responsibility for the weird and fantastic productions of the so-called "Modernist" is cast—would have been, had he lived here at the time of "The Ten's" secession, a welcome member of their Guild.

The annual exhibition of "The Ten" is always an event in the American art world, and marks the approach of the close of the art season. The current display is made up of 57 works, but there are four black and white drawings by Benson, three silver points by De Camp, four watercolors and a drawing by Hassam, a silver point by Metcalf, five drawings by Tarbell which, with one pastel each by Dewing and Weir, reduces the number of the oils to 35, and thus gives the exhibition a sense of smallness and slightness, as compared with some of its predecessors. Interesting as are the drawings, pastels and watercolors, by such good artists, as those who show them, it is to be questioned whether these had not been better reserved for especial display, with additions.

It is disappointing, for example, to find only one oil from Dewing, even if a charmingly characteristic one, a meagre framed maiden in a delicate color scheme of gold and black, only one oil, "The Open Window," a Tarbell composition, with typical good painting and rendition of air and light from Benson, and only two portraits, those of Messrs. George Chadwick and Robert Treat Paine, 2nd, from Decamp.

The honors of the display are borne off by Willard Metcalf with six of his delicate truthful poetic spring and summer landscapes—vibrating with light and color, and two extra works—winter scenes just completed, and not in the Catalog, which in quality, the painting of fresh fallen snow, and sentiment are exceptional works, Childe Hassam with four fine and typical oils and five sparkling watercolors, Alden Weir with a beautiful tender portrait of a maiden, another head of a young woman, a landscape and a strong figure work, and E. C. Tarbell with his triple portrait group of Mr. Albright of Buffalo and daughters, an unusual piece of portraiture, a double portrait "Nell and Elinor," a splendid half length portrait "My Daughter Mary" and a joyous outdoors with figures and horses, "Going for a Ride." Edward Simmons has a delightful little coast scene and marine "Sconset Beach," a fine nude, beautifully modeled and two slight virile sketches of N. Y. street excavations.

Robert Reid shows three of the clever, if slight "portrait impressions" through which he has recouped his fortunes so largely, and happily, the past two years, a striking half length of himself, and one of his old time decorations, "The Screen."

Benson shows five of his black and whites of wildfowl as full of sporting atmosphere and movement as ever, the large "Morning Flight," a work that will stir all sportsmen, and the delicate diaphanous refined silver points shown by De Camp reveal another side of his good art. Mr. Tarbell's drawings are interesting and important and will be closely studied by the admirers of the "Modern Vermeer."

Prizes for Women Painters and Sculptors.

At the 26th annual exhibition of the National Association of Women Painters and Sculptors, which closed February 28, prizes were awarded to the following pictures: "Her First Proposal," by Elizabeth Watrous; "Vesey Street," Felicie Waldo Howell; "A Quiet Cove, Ogunquit, Me.," Susan M. Ketcham; "Sandman Street," Gertrude A. Kay; "San Juan Capistrano, Cal.," E. Lambert Cooper; "Low Tide," L. J. Stone, and "Summer Windows," Jeanie Gallup Mottet.

Coming Cachoud Exhibition.

The exhibition of the paintings of François Charles Cachoud, at the Anderson Galleries, to open Mar. 26, under the auspices of the National Allied Relief Committee for the benefit Les Amis des Artistes Association, will be under the patronage of a distinguished list of people, including Mr. Frederick H. Allen (Charities of the Queen of Belgium), Mrs. Atherton (Le Bienêtre due Blessé), Mrs. Robert Bacon (American Ambulance in Paris), Hon. Joseph H. Choate (Hon. President, War Relief Clearing House), Lady Colebrooke (Lady Helmsley's War Relief Fund), Mrs. William Astor Chanler (French Heroes' Fund), Mrs. C. H. Ditson (Secours Duryea), Mr. Cleveland Dodge (American Committee for Armenian and Syrian Relief), Miss Katherine Bement Davis (Committee of Mercy), Mrs. Newbold Le Roy Edgar (LaFayette Fund), Daniel Chester French (Hon. President National Sculpture Society), Harrison Fisher, Meyer Goodfriend and others.

Scandinavian Art Shop.

New York has a new art exhibit, and Scandinavia a home for art in the Metropolis, in "The Scandinavian Art Shop," 728 Madison Ave., which is to be devoted to the display of art objects, and the arts and crafts of Scandinavia.

An exhibition of native art, on there, at present, includes etchings by Mas Olle of Sweden, and statuettes by Karl and Ruth Milles.

The interior of the shop has been designed by the Arden Studios, Inc., as a "Carl Larson" room from watercolors by Carl Larson, and original sketches made for the shop by Mas Olle.

Dr. H. G. Leach will act as president of the "Shop" for one year, and will assume the responsibility of the business management. The manager of "The Shop" is Mrs. Jessica Burbank Griffin, of Boston, wife of the artist.

It is proposed to have traveling exhibitions from time to time sent out from "The Shop," and a permanent stock of porcelains, prints and books will be kept. A prize for the best design for a letterhead and seal has been awarded to M. Hasselris, for a Viking ship in a circle.

Of especial interest in the present exhibit is a polar bear of Copenhagen porcelain, and a replica of one designed for Dr. Cook, upon his return from a trip to Scandinavia. The original polar bear model was decorated with a gold medal.

Scottish Paintings by Lewis Mitchell.

Lewis Mitchell, a Scottish painter, who, although he may be classed, from his work, with the members of the so-called "Glasgow School" is really from Edinburgh and a frequent exhibitor at the Royal Academy shows in London, is showing through Mar. 17, 31 oils at the Arlington Galleries, No. 274 Madison Ave.

The artist is a well-equipped, able and virile painter, and lovers of modern British painting should not fail to visit the display, the works in which evince thorough art training and unusual versatility.

Mr. Mitchell paints the interiors of old Scotch village houses and cottages, in which he places well drawn and posed figures, chiefly of old women, with a "Vermeerish" effect of reflected light on gray walls, in a manner suggestive of Josef Israels and Neuhuys, and anon portrays old stone bridges across quiet streams in midsummer, again foaming dashing gray mountain streams, rushing through Scottish scenery with truthful and forceful brush, and yet again peaceful valleys slumbering in a summer sun. There is abundant quality in his work, notably in his cottage interiors and landscapes with old bridges.

The display is one of the most attractive and delightful of the season and its study can be commended to American landscape painters as well as students and art lovers.

Cala. Scenery by Francis S. Dixon.

Francis S. Dixon, a young musician and painter, long resident in Flushing, L.I., but who, after his marriage two years ago, went to California to paint, is showing at the Folsom Galleries, No. 396 Fifth Ave., through Mar. 17, some 22 oils, chiefly landscapes and coast scenes and marines in and around San Diego and especially Point Lobos. The artist is essentially a colorist, and has evidently been a close student of the marine work of Childe Hassam and Paul Dougherty, for he comes somewhat close to the former in his color and "pointillist" method in several works, notably "The Blue Bay," "Against the Cliffs," the "Minus Tide" and "In the Cove," and to the latter in "On the Pacific Coast" and "Afternoon Surf."

Mr. Dixon is a lover of the sea and of quiet inland woodlands and valleys, and paints well, and his works have an alluring joyousness of spirit and atmosphere. He has not yet quite "found himself," but will advance in his art, and meanwhile his work is worthy of attention.

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XVIlth Century Sculptures

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Korbel's Sculptures at Gorham Gallery.

With his usual good taste Mr. Frank Purdy, manager of the Gorham sculpture galleries, has succeeded in decorating the space allotted to him on the sixth floor in an attractive manner. Banks of natural flowers and running fountains make an interesting accompaniment to the exhibition of some 57 works by Mario Korbel, a young Pole, in whom Mr. Purdy has long felt an interest.

The exhibition abounds with presentments of such notables as Mrs. Chauncey Blair, Jr., John McCormack, Dr. Arnold Genthe, Mrs. John Russell and Allan Cranmer, all carefully modeled and expressing character. In his more ambitious creative work, several large and small figure pieces, the "Adam and Eve" bids first for attention. The figures are heavy rather than graceful, but their execution is full of promise. "Meditation" is Grecian in conception and has good proportions. "Paria," a dancing figure, has good action and is well modeled. "Harvest Mate" is a pleasing work and has a sentiment not noticeable in many of the other statues. Nazimova in "Hedda Gabler" is an imposing statuette of considerable grace. The fountains, of which there are six, show some thought in execution but there is little of originality to recommend them. "Reflections," however, which is cut in white marble, is a graceful composition and has individual charm.

Portraits by Ellen Emmet Rand.

For the first time in several years Ellen Emmet Rand is showing a group of portraits at the Durand-Ruel galleries, 12 E. 57 St., through Mar. 17. The exhibition proves that the artist, like her distinguished sister, Lydia Emmet, is above all else a successful painter of children. "Christopher," "Billy," "John" and "William" attest her ability to understand infantile character, and "Brothers," a large group work of three little boys, well composed and vigorously handled, is one of the best works in the display. The portrait of "Mrs. French Vanderbilt," in a white satin gown, relieved by an orange velvet cloak, is a dignified work, and the textures are well rendered. The sitter's alert expression, soft, fair hair and delicate complexion add to the composition. The portrait of "Miss Helen Olney," done almost entirely in brown tones, is a work of quality, finely modeled. "Mr. Peter Olney" has strong character expression and "Mr. John Riddle" is a brilliant work. "Penelope," a composition picture of a mother and child, has sentiment and is good in color and faithfully worked out. "In the Studio," one of the older and well-known works, has much of charm. The little blonde girl holding a black cat in her lap is always good to see.

Architects Drawings at Avery Library.

On indefinite exhibition in the Avery Architectural Library at Columbia, are a number of drawings from the Atelier of Carrere and Hastings. These include the drawings for the N. Y. Public Library, the New Theatre, the House of Representatives at Washington, the Tower of Jewels at the San Francisco Exposition, etc. The Library is open from 9 A.M. to 6 P.M. and 7-11 P.M. daily, except Sundays.

SPECIAL EXHIBITION AND SALE OF American Art and Sculpture

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the following advisory board

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Paintings from Sweden.

An interesting exhibition of paintings by Oscar Lycke from the north of Sweden, is now on at Lexington Avenue and Fifty-first St., and well introduces the artist to the American public. The artist is well known abroad, but his snow scenes of the northland are comparatively new to this country.

He has a studio at Sundsvall, where the waters of the Indal and the Ljungan make their way through the great forests of the northland.

The artist has taken for his themes the hills of the far north in winter, and while the wooded mountains may appear unusually purple in hue, and the sunsets high-keyed, nevertheless one feels that the artist has responded to the call of his native heath. He has painted the "wild Noorland," where he lives, as he sees it. There is merit in his "Winter Day," a motif from Toppen Are, and his "Summer Night," motif from Liden suggests the Hudson River breaking through the Highlands.

Other works of interest are "The Lake, Summer Evening," and "Winter Evening." Among the smaller color sketches are "Motive from Viskan," which has rare quality, the painting of the water suggesting Thaulow.

The exhibition was arranged by Erik Ljunberg of Stockholm, Sweden, and is under the management of Mr. Waldemar J. Adams. It will continue here until March 15, and afterwards may go to Boston.

Etchings at National Arts Club.

The excellence of the current exhibition of etchings at the National Arts Club, makes necessary a supplementary notice to that in last week's issue.

A word of praise must be given to the artistic catalog, which contains four original plates, examples of line etchings, soft ground etching, aquatint and drypoint, by Ernest D. Roth, Harry Townsend, Troy Kinney and Wilhelm Georg Reindl. The foreword by W. H. de B. Nelson, and Troy Kinney's notes on "Some Processes of Etching," enhance the value of the work.

Harry Townsend shows some admirable etchings, drypoints and aquatints. Henry Winslow's "Loafers" and English views are good examples of his skill. The four drypoints of Mahonri Young are of decided merit. Cadwallader Washburn contributes four etchings, of which a "Coast Landscape" may be especially mentioned for its fine quality. Two etchings by Will J. Quinlan, "N. Y. Towers" and Building a Viaduct, are excellent.

Arthur B. Davies contributes six etchings whose composition and strong drawing command attention. "Canal Verona," and "Marché de St. Gilles," by Vaughan, are both worthy of the artist's reputation. Caroline H. Armington's "Manoir de Kervision, Brittany," "Pont Neuf et le Louvre" and "Pont Royal," are charming examples of her talent. Thomas R. Congdon has sent three etchings, "Old English Court," "Luxembourg Palace" and "St. Etienne du Mont," that are most attractive. Bertha E. Jaques' work must not be overlooked, and her Italian etchings are especially interesting as also her "Sunny Corner, Villefranche."

Severini, the "Futurist," at Photo-Secession.

The Italian "Futurist" painter, Gino Severini, announced as the latest exponent of the ultra-modern school, has 25 examples of his work on exhibition at the Photo-Secession Gallery, 291 Fifth Avenue.

To the uninitiated there may be some little difficulty in distinguishing "Dancers" from "Iron-clad Trains," "The Paris Subway" from a "Bear Dance," a "Society Violinist" from a "Train in the City," and vague memories of Kindergarten cubes may profanely impose themselves while one is conscientiously seeking to find some meaning, some artistic sense in these remarkable productions. Mr. Severini is possibly in advance of his epoch, and his art may be the art of the future, too subtle to be understood by those who cling to other ideals, but he certainly appears to have the courage of his convictions, a point to be noted in his favor.

Pastels and Etchings at Print Gallery.

Prof. C. T. Hawley and Oliver Posfay are holding a joint exhibition at the Print Gallery, 707 Fifth Ave., through March 17. Prof. Hawley shows a group of pastels original in expression and execution, delicate and refined in color. After the drawings are made, he cleverly draws diagonal lines across the picture, which gives it the effect of movement and vibration. It is entirely a personal method and had met with success in this country and in England, where the works were first exhibited. Mr. Posfay displays a collection of colored etchings, rich in quality and good in color. This artist has a reputation in England as a portrait and genre painter. His present group of etchings prove his ability as a draughtsman and colorist.

Portraits by August Franzen.

The portrait work of August Franzen won its good place in the estimation of the American art public a number of years ago, and he long since passed the ordeal of criticism necessary for a new painter. He has been adjudged a capable craftsman, a good colorist, a virile wielder of the brush, and a sympathetic interpreter of character.

An exhibition of some 19 recent portraits by Mr. Franzen now on at Knoedler's through March 17, reveals not only the artist's general ability and characteristics, as detailed above, but his versatility, for here are presentments of children, youths and maidens, and middle-aged and old men and women, all well painted and drawn, and each presented in a manner suited to its subject. As a rule the artist is at his best in presentments of older men and women. His full-length standing portrayal of former President Taft is an exceptionally good work—an admirable likeness, fresh and true in color and translating to canvas that overflowing genial good humor which so characterizes Mr. Taft. Excellent also are the three-quarter length presentments of Mr. A. Barton Hepburn, the Hon. George Holt and Messrs. George S. Palmer, William S. Grey and Louis K. Anspacher, in character expression and carefully and truthfully painted details of costume.

The best women portraits shown are those of Mrs. William F. Beeckman (half length), an admirable likeness of Mrs. Henry Meinhard and Mrs. Julius Rosenwald (both half lengths), and the oval half length of Mrs. D. Fairfax Bush—the last notable for sweet expression.

There are charm of expression and good composition in the large double portrait of two maidens, entitled "Congratulations," and a suggestion of Gainsborough's composition in the portrait group of "Mrs. George S. Palmer and Children." The large full-length seated portrait of a sweet-faced maiden, "Ulrika," as also that of Miss Cornelia Lund, are notable for refinement of expression and delicacy of color.

Works by Curtis Moffat.

In an inner gallery at Knoedler's there are shown through Mar. 17 some 13 oils by Curtis Moffat, presumably a pupil or follower of George Bellows, with the exception of a half length of a Buddhist Priest, a fine and strong piece of characterization, with exceedingly good modeling and truthful flesh coloring and a sketchy, but vigorous little figure work "The Prize Fight," all scenes along the Maine coast and at Monhegan and Gloucester.

The work of Mr. Moffat is virile and colorful. He gives strong, almost metallic sunshine and atmosphere, has a sense of dramatic composition, and sympathetic feeling for the sea in its wilder moods. There is a suggestion in his canvases of the influence of Winslow Homer, Rockwell Kent (in his earlier work), Paul Dougherty, and more largely of George Bellows. Excellent are his portrayals of a fishing village, "Dog Town," and of Gloucester and its harbor. There are beautiful and rich color in "Land and Sea" and "Sunlight and Shadow," while "The Beach" and "Fog" are softer in color and more poetic.

Altogether Curtis Moffat is a painter to be reckoned with and one who has a future.

Modern Pictures at Knoedler's.

A group of oils by modern foreign and American artists have succeeded the larger one by Contemporary Painters at the Knoedler Galleries. There are two good examples of L'Hermitte, a large Cazin, with a figure of a woman introduced into the composition, a marine by Mesdag, a fine cattle piece by Van Marcke, a typical interior by Blommers, a small Corot, and characteristic landscapes by Harpignies and De Bock.

The Americans represented include Blake-lock, with "The Canoe Builder," George de Forest Brush with a figure of a woman; Tyron with a poetic little landscape, Wyant and A. P. Ryder, the latter shown in two examples.

Americans at Ferargil Gallery.

A collection of intimate studies by well-known American artists is on exhibition at the Ferargil Gallery, 24 E. 49 St., until Mar. 15.

"Leaves from Artists' Note-books," the exhibit might be called, for here are drawings of landscapes by J. Francis Murphy, and others of his early period by W. L. Lathrop. Other artists represented are Childe Hassam, and Emil Carlsen.

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Purchased by Walters Museum, Baltimore, from the Canessa Galleries.

Daumier and Modernists at Ardsley Studios.

Hamilton Easter Field is holding an interesting exhibition at the Ardsley Studios, 110 Columbia Heights, Brooklyn, through March. The Daumier lithographs from Mr. Field's private collection will be appreciated by every one at all endowed with a sense of humor. The subjects of the caricatures are taken from the daily life of Paris in the thirties, just before the hoop skirt period—the fond parents—the jealous husband, the arrogant chamber-maid were in evidence then as now, but, alas! there is no Daumier to immortalize the men and women of these days.

The rest of the exhibition is very modern. The work of Marsden Hartley and Morton Schamberg, is interesting because both men have ability. If their work is considered as purely decorative few will quarrel with their point of view. As decorations the paintings are entirely successful, it is only when the leaders of the ultra-modern movement claim to be on the one and only road to great art that one feels like insisting that this movement is merely an eddy in the current and nothing more.

At her studio, 53 W. 39 St., Madame Lenique de Franchville, who has now on exhibition at the Ralston Galleries her recent portrait of Mrs. H. Baruch and one of Mr. Ralston, is painting a portrait of Mrs. Pierre S. du Pont, of Wilmington, Del.

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THE ARTS SEASON'S HEIGHTH.

This week marks the height of the
current art season in America and
from now on there will be a slight de-
crease in exhibitions and other in-
cidents. The Spring Academy is yet
to come, as also the annual display of
Associated Artists at the Fine Arts
Galleries in late April or early May,
and of course the much anticipated
Grand Central Show in late April—but
the smaller exhibitions will gradually
decline in number.

The flood of art and literary sales,
however, will flow on until late May,
and shows no sign, as yet, of diminu-
tion. It has been and continues to be a
curious art season. There are evidences
of prosperity in some quarters and of
the reverse in others, but on the whole,
the season may be considered an ex-
ceptionally good one.

OBITUARY.

Charles E. Snedecor.

Charles E. Snedecor, head of Snedecor &
Co., art dealers, died on Sunday last at his
residence in Sea Cliff, L. I., after an illness
of four weeks. Death was due to an affec-
tion of the kidneys. Mr. Snedecor was
forty-two years old, and the son of the late
John Snedecor, who founded Snedecor &
Co. He was formerly a member of the
Seventh regiment of New York. Mr. Sne-
decor leaves his wife, one daughter, a mother
and a sister.

"Charley" Snedecor was one of the best
known men in the art trade. He inherited
art taste from his father, an old time art
dealer and acquired also from his father,
and through his own study, a good knowl-
edge of the commercial value of American
art works, so that his services as an art
appraiser were in demand. Some six years
ago he formed a partnership with Mr. Ed-
ward C. Babcock, under the old name of
Snedecor & Co., and the firm has long had
galleries at No. 107 W. 46 St. The funeral
of Mr. Snedecor took place on Tuesday.

Albert Beck Wenzell.

Albert Beck Wenzell, the well known il-
lustrator, died of pneumonia, Sunday last,
at his home, 47 Winthrop Place, Englewood,
N. J.

He was born in Detroit in 1864 and was
educated in the public schools, and had his
first employment with a firm of architects.

As a youth he went to Munich where he
remained six years and then went to Paris,
where he continued his studies. He returned

to New York in 1890, when 26, and found
employment with the magazines.

He won a silver medal at Buffalo in 1901
and at St. Louis in 1904. He brought out
two notable books of pictures made abroad
of beauty places in the big cities there,
entitled "Vanity Fair," in which pictures of
London, Berlin, Venice and other cities at-
tracted public attention. A second book,
"The Passing Show," was devoted to Paris.

Mr. Wenzell, with Robert R. Bloom, began
to paint the big pictures over the stage and
on the side panels of the New Amsterdam
Theatre, N. Y. Mr. Bloom died when the
work had been under way a month, and
Mr. Wenzell finished the pictures.

Mr. Wenzell leaves a widow, who was
Miss Minnie Drewsey, of New York, and
two sons, Gervase Kerr Wenzell and Dr.
Albert G. Wenzell, of Washington, D. C.

John William Waterhouse.

John William Waterhouse died at his
London residence, Feb. 10 after a long ill-
ness. He was the son of a painter, was
born in Rome in 1849, and though at the
age of five he was brought to England Mr.
Waterhouse never lost the sense of belong-
ing to the city of his birth. On leaving
school he was for a time employed by his
father as assistant, pending the choice of a
profession. The boy's inclination proved,
however, too strong for discouragement,
and ultimately in 1871 he entered the Acad-
emy schools, though able to work there only
in the evening. In 1874 he exhibited for
the first time at the Royal Academy, and in
1885, on the strength of five or six large
historical pictures, such as "The Favorites
of the Emperor Honorius" (R. A., 1883)
and "St. Eulalia" (R. A., 1885), he was
elected Associate of the Royal Academy.
Ten years later he was raised to member-
ship.

In the intervening period Waterhouse had
found his true pictorial location. "The
Lady of Shalott" (R. A., 1888), an inter-
esting experiment in open-air imaginative
painting, was widely hailed as a reconcilia-
tion of realism and idealism, opposed in
current art-theories. The painter, however,
did not remain bound by his success. In the
sequence of richly-wrought compositions
illustrating myth and legend which form his
most personal contribution to art the de-
corative aim is paramount, though constant
beauty and freshness of detail proved his
vivid perception in nature of a fund of ex-
pressive imagery. These harmonious and
rhythmically-designed canvases fix the
place of Waterhouse in XIX Century art
midway between the Pre-Raphaelite Brother-
hood (to whose seership of the spiritual
significance in outward facts he failed to
attain) and the more exclusive decorative
ideal of Burne-Jones.

Judged by the material test of purchase,
Waterhouse was uninterruptedly success-
ful. From the very beginning his work at-
tracted the attention of collectors, and the
number of his pictures in public galleries,
testifies strikingly to contemporary appre-
ciation. "The Magic Circle," bought in
1886 by the Chantry Trustees, is one of
four Waterhouses at Millbank, "Consulting
the Oracle" (R. A., 1884), "St. Eulalia," and
the open-air "Lady of Shalott" forming part
of the Tate Gift.

His recent death removes a man who had
a great influence upon his time. For those
who of late years have been accustomed to
see the veteran Academician (for he was
close upon 70 years of age), repeating more
or less the triumphs of his youth, it is not
easy to realize the effect which his particu-
lar style had upon public taste in his early
days, but a little study of contemporary art
clearly shows the value of his extremely
individual mind upon mid-victorian ideals.
Waterhouse had the mystic temperament
and it was natural to him to express him-
self in symbolic terms, his fine sense of
color aiding him in giving that expression
unusual harmony and beauty. In later years
he tended more and more to a definite clas-
sicism, his work gaining perhaps in decorat-
iveness but losing in subtlety. In tech-
nique it was of a peculiarly high order,
never hurried, never careless. With him a
certain phase of XIX Century art seems to
have been swept away.

Tragic Death of French Painter.

According to the Paris Matin the death
of the painter Michel Cazin, recently oc-
curred from an explosion on board a ship
anchored in a French commercial port.
The Matin gives the following details:

Last Thursday, the painter, Michel Cazin,
who had just been nominated to a new post
in the department du Nord, came to bid
farewell to his friends on the docks. He
was accompanied by his young wife. While
conversing with a naval officer, he was im-
prudent enough to handle one of the pro-
jectiles on board, which from some cause,
so far unknown, exploded. Mr. Cazin was
killed instantly, and his wife was seriously
wounded. The explosion was such that all
the windows of the houses on the quays,
of the chamber of commerce and of the
custom house of the port, were smashed.

CORRESPONDENCE

Damaging Criticism of Loaned Art Works.

Editor AMERICAN ART NEWS:

Dear Sir:

I wish to voice a protest through your
widely read and influential journal against
damaging criticism made by an occasional
art critic when reviewing loan exhibitions.
Fortunately the offense is not a frequent one
but it should never occur. Owners of pic-
tures are surprisingly generous in denuding
their walls for weeks at a time, in order to
enable organizers of exhibitions to make
creditable displays for various objects, phil-
anthropic or educational.

It is most unfair to these owners to have
any damaging statements printed which
would depreciate their property and stamp
them either as ignorant or as desiring to
deceive the public.

A flagrant recent case is seen in a long
article on the exhibition of early American
portraits, now on in the Brooklyn Institute.

This appeared recently in a Boston daily.
Good taste should have rendered the in-
vited guests on the walls immune from at-
tack, but if he is to be judged by this article,
good taste is not a part of the writer's
equipment.

The following "criticisms" will be enough
to illustrate the offense in question,
"wrongly attributed," "very bad indeed,"—
"certainly a very bad picture,"—"A very bad
portrait by some sign painter, and a dis-
grace to the reputation of" (the artist),—
"The portrait of * * * I cannot conceive to
be by the hand of Stuart,"—"A very bad
copy."

This Boston writer might have some diffi-
culty in proving his statements in a court
of law, if sued for damages, although the
question as to whether he is right or wrong
is not under discussion here.

If such reviews are allowed to pass with-
out protest it is inevitable that owners will
be less willing to allow their pictures to be
seen by the public to whom loan exhibitions
offer such fine opportunities to study and
enjoy otherwise inaccessible treasures.

A Visitor.

N. Y., Mar. 6, 1917.

Afterthoughts on the Zuloaga Paintings.

Editor, AMERICAN ART NEWS,

Dear Sir:

Largely because of the skilful advertising
of the recent Zuloaga exhibitions in Brook-
lyn and N. Y., the public flocked to them,
firmly imbued with the idea that they must,
of necessity, find something wonderful and
extraordinary awaiting them. As a matter
of fact, the paintings seemed inferior to
those by Zuloaga seen at the Hispanic So-
ciety some years ago.

In his most recent work, Zuloaga appears
mannered, and so extremely individualistic
as to be almost offensive. His excessive use
of emphasized patterns smacks of the poster
technique, and the lack of co-ordination of
the various parts of the paintings—figures
jutting out, with solid modeling and well-
defined planes, from a flat, dead background,
devoid of atmosphere, and the frequently
bizarre color, heighten still more this im-
pression.

Extreme cleverness, undeniable dexterity
of manipulation, a boldness of composition,
daring suggestion, and a certain sombre, sin-
ister content, the paintings did display. But
the lack of appeal to emotions which could
lead to any permanent enjoyment, the high-
ly personal presentation, so alien in spirit to
American life and ideals, leaves the question
open as to whether the present art of Zu-
loaga has any special claim to our serious
consideration. Let us endeavor to see more
with our own eyes, and appreciate more
with our own minds, uninfluenced by the
hue and cry of "up-to-date" advertising
methods.

E. K.

N. Y., Mar. 6, 1917.

"Praise from Sir Hubert."

Editor, AMERICAN ART NEWS,

Dear Sir:

Please accept my thanks for the ART
NEWS—for the thoroughness with which it
covers the field of American art and the
bright and snappy and readable way in
which its gleanings are presented. I could
not do without it, and I "swallow it whole"
as soon as received. In my opinion the
"pugnacious" quality of the ART NEWS, its
fearlessness in denouncing the various
frauds and shams which spring actually
like noxious weeds in the fair field of art,
threatening sometimes to smother and
destroy their legitimate growth—is one of
its most valuable assets and most useful
qualities. I remain,

Very faithfully yours,
Birge Harrison.

New Hope, Pa.
Mar. 5, 1917.

EXHIBITIONS NOW ON.

(Continued from Page 3)

Portraits by Mrs. Leslie Cotton.

An American portrait painter, Mrs. Leslie
Cotton, who left here for Paris some years
ago, in which city she painted until the
outbreak of the war, is now showing at
Henry Reinhardt & Son's galleries, No. 565
Fifth Ave., through March 15, some 15 por-
traits executed here and in Paris during the
past five or six years.

Mrs. Cotton is a disappointing painter in
that her work varies so greatly, some of it
unusually good, and some of it so weak as
to make it difficult to understand how it
could proceed from the same brush. Of the
portraits now shown by far the best are the
half-lengths of two boys, the little "Duc
de Chaulnes" (son of the former Miss
Shonts of N. Y.), and "Prince Lois of Spain"
—the former costumed as a French "Poilu,"
the half-length profile presentment of
"Countess Suzannet," and the full-length
standing presentment of a Hindoostani
Swami—perhaps the one who so hypnotized
London and Paris women of society four
years ago. These canvases are solidly
painted, good and true in color, with ex-
cellently done details and natural expres-
sion.

The larger and more ambitious present-
ments, especially those of Mrs. Stuyvesant,
Lady Curzon, the Duchess de Grammont,
and the double portraits of "Soange and
Her Mother" and "Barbara and Her
Brother," are weak in construction, and
artificial in effect, and while they have pas-
sages of good painting, are not comparable
to the works praised above. Mrs. Cotton's
women subjects are either too careless in
the use of the rouge pot or she uses too
hot flesh tones, when painting complexions.

The half-length of the "Duchess de la
Rochefoucauld," (Miss Mitchell of Wash-
ington), "Princess Eulalia" and "Mrs. Tay-
lor," are marred by a "stairiness" of expres-
sion, which gives the subjects a hard look.

The display is an aggravating one as it
gives the impression of one of work by an
artist who could do so much better if she
took more care and pains.

First Annual Students' Art Display.

Entries from 2,500 competitors crowd the
walls, tables and the floor of half of the
eighth story of the new John Wanamaker
building in a Competitive Art Students' Ex-
hibition, now on to Mar. 18.

The exhibits are divided into seven classes
of fine and applied arts: Painting, sculp-
ture, architecture and interior decoration,
illustration, costume design, poster design
and crafts and designs. In each class a first
prize of \$40, a second of \$20 and a third
of \$10 were offered by Mr. Wanamaker.

The prize winners are:

Painting—First prize, Maude Van Dervoort; second,
Miss R. Abramson; third, Charles Schotonu.

Sculpture—First prize, Nicolo Tocco; second,
Annie Rector; third, James Novelli.

Interior Decoration and Architecture—First prize,
Alman Rogers; second, Katherine Hartshorne; third,
W. A. Kendall.

Illustration—First prize, Miss T. W. Wilberforce;
second, Hermon Neill; third, William Gropper.

Crafts and Designs—First prize, J. Danner Kaskell;
second, Miriam L. Lane; third, Katherine Morrissey.

Poster Design—First prize, Goldie Jacobs; second,
William Cohen; third, Alma Wickland.

Costume Design—First prize, Marion Brower; sec-
ond, Frank Decker; third, W. Gebhardt.

The exhibition was organized for the
double purpose of giving students an oppor-
tunity to exhibit their work and of educa-
ting them by enabling them to compare the
work of the different art schools of the
country.

The interior decoration designs are es-
pecially attractive and promising, many of
them original and charming. The same may
be said of the craft and design department,
in which excellent work is shown.

The posters are quite interesting, some of
the designs showing decided originality.
There is great promise in the illustration de-
signs.

Miss Ingham's Pastel and Chalk Drawings.

Elizabeth Howell Ingham's exhibition of
some 26 pastel and chalk portrait drawings
and genres at the Goupil Galleries, 58 W.
45 St., on through Mar. 17, indicate un-
usual ability in the portrayal of character
in this medium. There is a quality in the
works, rare in chalk drawings, of rich and
deep color. "Mrs. Mills" has good expres-
sion and shows serious thought, as does
also "Miss Elizabeth Boorum" and "A Por-
trait" which depicts a young girl in a quaint
old-fashioned costume, painted with sym-
pathy. "Miss Powers" is a dignified work
and "The Little Dancer in Blue," done in
simple blue and gray tones is clever.

"Thoughts" has a charm of sentiment and
"The Green Veil," "A Smile" and "Red
and Gold" are all good. The artist has an
unusual faculty for child portraiture, as is
typified in "Billy," "Louisa," "Doris," and
"Vernon Monroe, Jr."

Mme. M. Curot Barbarel, of Paris, a
pastel portraitist, has a studio at 699 Madi-
son Ave. She was a pupil of Jules Lefebvre
and Charles Bachel.

LONDON LETTER.

London, March 1, 1917.

A good deal of fine old English silver has been received at Christie's for the Red Cross Sale, notably a James II tankard, dated 1687, another of Queen Anne silver, dated 1708, a Scotch punch bowl of about the same date, and a large wine-cooler, weighing as much as 2,000 ounces. The latter, the gift of Sir Ernest Cassel, was sold at Christie's some years back for nearly 2,000 gns. It is an especially fine example of those massive adjuncts to the well-to-do households of the early 18th Century, which the artists of that period so often delighted to depict in their interior scenes on account of their decorative qualities. Another interesting gift is an old "quack," a drinking vessel, designed somewhat on the lines of an old English "mazer." It is anticipated that several more examples of rare pieces from historic and family collections will be received later.

Jardine Picture Sale.

The sale of the Jardine Collection of Pictures and Drawings at Christie's will take place next week. The late Mr. Jardine was a collector of the order which invested in "safe" things, in pictures of undoubted quality and of fine technique, but hardly conspicuous in regard to originality of outlook or daring of technique. Admirers of Bonington will find a particularly beautiful example of his art in the "Normandy Coast Scene," a picture on which trustees of public galleries would be well advised to keep a watchful eye. A picture, painted by another artist who died before his early promise could mature to full ripeness, namely Fred Walker, is "The New Boy," an able work, while among the older masters there are Romney's "Mrs. Baldwin" and a Gainsborough landscape, "Crossing the Stream." Richard Wilson, Morland, Copley, Fielding and Stanfield are also well represented.

That good examples of Orchardson's work maintain their value well was demonstrated at the Churchill sale at Christie's when Messrs. Wallis acquired his "Rivals" for £1,800 and his little "Housekeeping in the Honeymoon" for 900 gns., the latter representing nearly £200 rise on its price in 1882. A similar increase in value was noticeable in the case of Millais' "Love of James I of Scotland," bought by Messrs. Agnew for 680 gns. Peter Graham's "Sea-Worn Rocks" went to Mr. Connell for 1,120 gns.

Epstein Sculptures Make Sensation.

There is a curious combination of perversity and talent in the Epstein sculpture exhibition, now on at the Leicester Galleries, where some of the exhibits appear to have been frankly devised "pour épater le bourgeois," while others are surprisingly sincere as well as strikingly able. The Epstein "Venus" which is obviously intended to set London talking and has succeeded in doing so, is to me a meaningless piece of bravado, ugly in design and lacking both in expression and suggestion. But there are a number of portrait busts, which amply make up for the non-success of the would-be archaic sculptures, in their extreme sensitiveness, subtlety and fine sense of line. The modelling in these smaller pieces is of an unusually fine quality, and although Epstein himself would not be pleased to admit it, this artist seems to achieve his greatest successes when he allows himself to approach most nearly to the conventional. It is altogether an extremely interesting exhibition.

L. G. S.

PITTSBURGH.

The Zuloaga paintings recently shown in Brooklyn, New York and Buffalo, are on exhibition at the Carnegie Institute through March 29. An exhibition of oils by the New Hope Group of Painters which includes W. L. Lathrop, Daniel Garber, Charles Rosen, Robert Spencer, Morgan Colt, and R. Sloan Bredin is also on at the Institute through March 28.

Fifty lithographs by H. Fantin-Latour from the collection of Mr. Charles L. Freer of Detroit are also on view through March 17.

The exhibition of illuminated manuscripts and early printed books from the collection of Mr. Wilfred de Voynich which has been on here since Jan. 22 has been closed. Mr. Voynich's collection attracted not only the usual gallery visitor, but classes in printing and literature and students of painting.

The National Association of Portrait Painters exhibition on view since Feb. 4 has been closed and will next be shown at the Corcoran Gallery, Washington.

The Memorial Exhibition of Paintings by Howard Gardiner Cushing has been sent to the Chicago Art Institute.

The exhibition of American sculpture which has proven one of the most popular exhibitions ever shown here, will close the coming week.

The exhibition of paintings from the Collection of the late David T. Watson, originally scheduled to close Feb. 28 will continue until further announcement is made.

DE HOOGH'S "MUSIC-PARTY."

The picture by Pieter de Hoogh, reproduced on this page, is of particular interest in so far as it typifies the culmination of Dutch Art in regard to the portrayal of those "interior" scenes in which the artists of the Netherlands have always excelled. The painting, owned by the XVII Century Gallery of London, and now at its N. Y. gallery, 570 5th Ave., has de Hoogh's signature, undated, in the bottom left hand corner, and belongs to the artist's finest period, viz, to that which immediately preceded his migration to Amsterdam.

It is seldom that de Hoogh embarked upon a work of such extensive dimensions, for the mahogany panel on which the "Music-Party" is painted, measures as much as 40½ x 33 inches, a size which this master's pictures seldom attain. It is likewise obvious from the nicety of detail lavished upon it that the painter intended the picture to be one of particular importance. Indeed, it may probably have been a special commission for some wealthy and influential patron. Its subject, that of a friendly music party held in some finely furnished room, is one which has always found favor in the eyes of the Dutch masters, but rarely indeed has it been treated with such consummate skill. The composition divides itself naturally into three groups, those of the guitar-player, the accompanist at the harpsichord, and of the couple singing. With such art is the composition lighted and disposed, that the whole is perfectly combined to form a single, har-

CONN. ACADEMY'S ANNUAL SHOW.

Hartford, Conn., Mar. 8, 1917.

The seventh annual exhibition of the Conn. Academy furnished a mild sensation in the disruption of the hanging committee, while hanging was in progress, Nunzio Vayana peremptorily resigning and withdrawing his picture because the other members of the committee declined to select modest positions for their own works. The chief prize award (\$100) also gave dissatisfaction, the ill-drawn and flat-colored figure picture by Jane Petersen, "Lure of the Butterfly," barely winning out against Oscar Anderson's "Nightfall," a fine Gloucester marine, which has found much popular approval. The other prize canvases, Marion Poole's "Silhouettes," and Ralph McLellan's "The Novel," are equally disappointing the former an impossibly lighted composition of two feminine figures, one in light and one in shadow.

The exhibition, however, has its interesting features. The recently deceased members, Pres. Charles Noel Flagg and W. Gedney Bunce, are represented, the former by his first and last commissioned portraits (Austin Dunham, Paris, 1877 and Mrs. Talcott, 1917) and the latter by a brilliant early "Venice." F. Usher De Voll shows a snow scene, "The White City," Theresa Bernstein, a strong colored portrait of a girl in green, A. T. Van Laer a fine "Litchfield Hills," H. H. Ahl, an unusual "Winter's End," and Hilda Belcher a clever head of "An English Girl." Snow scenes



THE MUSIC PARTY

Pieter de Hoogh

On exhibition XVII Century Gallery

monious whole, while each portion still retains its individual interest and significance. Curiously enough, perhaps the greatest attraction attaches to the figure seated at the harpsichord, her back turned towards the spectator, for in spite of the fact that her face is unseen, every trace of profile and of coiffure being concealed beneath the cap, the figure is full of significance and the eye is drawn again and again in its direction as if its author had exerted all his artistry to intrigue speculation as to the hidden personality.

The accessories, both of dress and of decoration, are of considerable richness, the silks of the ladies' gowns, the marble of floor and mantelpiece, and the pictures in their heavily ornamented frames all betokening the apartment of some wealthy burgher. As is customary with de Hoogh, every accessory is painted with meticulous care as if he loved to dwell upon their beauty, while at the same time there is no suggestion of over-elaboration such as one finds among the lesser masters. Atmosphere is always a difficult matter to describe with any degree of adequacy, so intangible is it, but in this case it is so all-pervading as to permit of some attempt at analysis.

"The Music-Party," though undoubtedly one of de Hoogh's most important works, appears to have been lost sight of since its sale at Ghent in 1820, after which date it passed into the obscurity of a private collection in Sweden, where it remained until its recent acquisition by the XVII Century Gallery. It is mentioned on page 517 (No. 152) of the new edition of Hofstede de Groot's Catalogue Raisonné, and was reproduced in the "Burlington Magazine" of March, 1915.

In the Albright Art Gallery there is now on an exhibition of paintings by the late Ruger Donoho until April 16. Among the thirty canvases are some garden studies.

abound, noticeably Ernest Albert's "Ten Above Zero," Clara Davidson's "Snowstorm," Everett Warner's "Central Park," G. C. Mase's "Old House in Winter," Jos. Greenwood's "Melting Snow" and a deeply sincere and well-studied "Middlebury in Winter," by Helen Andrews.

Some good landscapes are noticed—Glenn Newell's "The Brook, November," Charles Reiffel's "Winnipauk" (an extremely successful treatment of greens), Russell Cheney's "Santa Mey Mountains," J. C. Hufington's "Old Road—Darien," W. Bradford Green's "November Woods," W. R. Derrick's "Winter," D. F. Wentworth's "Autumn Eve," and Mabel B. English's "Glastonbury's Orchard." Of figure pictures two unique little compositions by Thos. Brabazon, "The Limelight," and "The Peddler," are rich in color and fine in expression of New England country life.

One of the best portraits is Harold Green's "Portrait Bush" (of Miss Green, whose inspiration for countless portraits suggests the title). Another portrait, by a promising young painter is "The Red Hat," by Clinton Callahan. One must mention also a woman's portrait by J. E. McManus, another by A. E. Jones, a surf by H. W. Douglas, a head by Carle Blenner, a still-life by W. L. Carrigan, a "Brook in October," by N. Merritt Post, a Shakespearean scene by Ruel C. Tuttle, a composition, "Mother," by Jean N. Oliver, a "Drying Sails," by Frank Kidder, and two canvases by Ledyard Towle.

Paul Trumbull.

Susan Ketcham's "A Quiet Cove, Ogunquit, Maine," was purchased from the exhibition of the Women Painters and Sculptors, where it held a prominent place, by Mrs. Henry T. Lang, of Montclair, for the Montclair Museum for its permanent collection.

PARIS LETTER.

Paris, March 1, 1917.

Frank Brangwyn's plan for an artistic monument in London to the glory of the soldiers of the Entente Cordiale, fallen in the war, finds an immediate echo of approval in France. There will, of course, be differences of opinion as to how it should be executed. I went to Auguste Rodin's villa at Val-Fleury, near Meudon, this week to ask him what he thought of Mr. Brangwyn's proposal. The sculptor expressed surprise that the idea of the monument had been broached so late in England, and the opinion that a plan for the erection of such a memorial ought to have been developed long ago, not only there, but in France. "That there should be a monument to the heroes of the war, surpassing in artistic value anything that the world has yet seen, has been in my thought," he added, "ever since the close of the year 1914. I hope to devote myself to this idea in the coming spring."

As to the merits of Brangwyn's proposal that a building, similar in magnitude to the Pantheon should be erected in some elevated locality, such as Richmond Hill, with a beacon on top that could be seen for many miles, M. Rodin preferred to say nothing until he could know something more of it in detail. The suggestion that the design should be chosen by popular vote did not seem to appeal to him.

Health of Rodin.

The recent published stories anent Rodin's ill health have been exaggerated. He has been suffering merely from a hard cold, which at his age is, of course, a serious enough matter, but not one that necessarily means preparations in view of the approach of death. The famous sculptor is still vigorous; so much so that he drove to Paris with his wife (since dead—Ed.) and the minister of the fine arts the other day in the bitterest cold of a phenomenal winter.

Those So-Called Bernheim Jeune Pictures.

M. Bernheim Jeune, on reading in the AMERICAN ART NEWS of January 27, of the withdrawal from sale at the Plaza Hotel of six pictures, said to have come from his art gallery here, immediately took steps to cable a denial of the latter statement to his N. Y. correspondent. He declared to me that he knew nothing at all of the pictures in question; that his firm had had no pictures answering to their description and that it had no relations whatever with the agent who had offered them for sale. M. Bernheim took the matter very calmly, although he seemed absolutely surprised when it was brought to his notice. He has asked his N. Y. correspondent, he assured me, to make a thorough investigation of the matter.

Reminiscence of Buffalo Bill.

Bernheim jeune et Cie have just purchased two fine paintings by Daumier, "Le Gardeur des Images" and "Le Déjeuner." There is also in their gallery an interesting group of works by Roussel, René Bonnard, Vuillard, Guillemin, Signac, Maximilien Luce and Van Dongen. Luce has given on a small canvas a vision of the dizzy charge of horsemen of all nations and races in the late Buffalo Bill's "Wild West" show, the red Indians being in the forefront, and the chief color values being set forth against foliage scantily massed and a whirlwind of yellowish dust. It is true, yet lacking in relief, as between the various pictorial elements. Roussel's subjects are all drawn from poetic conceptions of the age when old Father Saturn ruled on the earth, and they impart delicious impression in warm and caressing tints. Van Dongen supplies the freakish feature of the exhibition. He had in each of two pictures a nude Lesbian in a reptilian pose, the figure outlined in pale, opalescent green, the lower limbs curved and foreshortened in a very odd manner. The more striking of the women has hair of an inky blue, with flesh of a pale maize-yellow, a semi-virginal bust and two ripening protuberances, with the warm red of woodland berries. Underneath her is a pinkish white coverlet, and she is playing with two kittens whose attitudes are most fantastic, one of a tiger-gray and the other of a deep, velvety ultramarine. The whole effect is frankly outlandish, but highly decorative.

Georges Victor Hugo, grandson of the great writer, is also exhibiting war sketches, in India ink and gouache. They are about 200 in number, hung in the museum of decorative art, in one of the pavilions of the Tuileries. All were made at the "front." They display considerable talent.

Paintings in a recent sale at the Hôtel Drouot brought the following prices: In the manner of J. Holbein, "Portrait of a Man," \$1,450; Sir Henry Raeburn, "Portrait of an English General," \$800; Nattier the elder, "Portrait of a Great Lady in a White Corsage," \$965; Boucher, "Children Near a Tall Vase," \$795; Greuze, "Head of an Old Man," \$470; Nattier, "Portrait of a Woman," \$2,020; Guardi, "Piazza di San Marco," \$1,525; J. B. Huet, watercolor, \$460; Marin, terra-cotta statuette, "Naiade," \$1,790.

Briggs Davenport.

PHILADELPHIA.

Sales at the Fellowship Exhibition, on at Sketch and Plastic Clubs until March 3, included Fred. Wagner's "Feeding Pigeons," Frank R. Whiteside's "Old Village," Walter E. Baum's "To the Village," Maude Drein Bryant's "Pompon and Doll," Mary Mason's "Blue and Gold," C. J. Warlow's "Winter Afternoon," Juanita Smith's "At Bass Rocks" and Blanche Dillaye's "Mountain Elm." The 20th Annual Color Exhibition of the members of the Plastic Club opened last eve. and the Club Gold Medal was awarded.

At the regular monthly meeting and dinner of the Sketch Club tonight Mr. A. Edward Newton will speak on "Comments on Dr. Johnson."

The John Howard McFadden collection of XVII century English portraits and landscapes, exhibited during the winter at the Penn. Academy, will be shown at the Carnegie Institute, Pittsburgh, April 27 to June 30.

It is gratifying to note that the first prize of \$200, offered by Mr. Otto H. Kahn, for the best decorative panel for the lobby of a theatre was awarded to Burton Keeler and the second of \$150, offered by Charles, of London, to Alice Riddle, both graduates of the Penn. Academy Schools, taking part in the competition under the auspices of the Association of the Friends of Young Artists in Mrs. Whitney's studios in New York. Charles L. Borie, 3d, of the University of Pa., and Georgiana B. Harbeson, a resident artist, each won a Whitney prize of \$25.

Announcement is made in the "Quarterly Bulletin" of the Penn. Museum that a site has been granted by the Commissioners of Fairmount Park, on the Parkway, for the erection of the much needed new building of the Museum and School of Industrial Art. The plot of ground allotted contains about 100,000 square feet with a front on Fairmount Plaza of 600 feet.

The collection of books from the library of Mr. E. M. Boyle, unique in its way, embracing English Imprints, Incunabula, Early English Authors, Rare Old Bibles, Illuminated Vellum Books of Hours, Missals and Antiphonalia, together with a rare collection of Early Maps will be sold on Thursday afternoon and eve., March 15, at the rooms of Stan V. Henkels.

Well executed portraits in pastel, mainly children of families socially prominent, are exhibited, Feb. 26 to March 8, by Miss Josephine Streatfield at the Rosenbach Galleries. The artist, in these charmingly sketchy works, most of them lent by their owners, has succeeded in bringing out a certain air of high breeding, united with the naiveté of extreme youth, that demands considerable power of penetrative insight on the part of the painter.

An echo of the war in Europe is very strongly suggested in a large canvas now on exhibition at the McClees Gallery, by Anna Lea Merritt, entitled "Under the Red Cross." It is a story-telling picture, of an incident in which a wounded soldier and a group of nurses figure, an admirable work of art, said to have been denied admission to the current academy exhibition, perhaps for the reason that "it did tell a story." The work stands upon its own ground, however, and has a powerful sympathetic appeal.

Eugene Castello.

KANSAS CITY.

Cyrus Dallin's statue, "The Scout," will probably remain here. Mr. Dallin shipped the big bronze from San Francisco last spring and set it up on a hill in Penn Valley Park, this city, where, silhouetted against the skyline, it attracted much attention. The formal move to raise funds for its purchase did not begin however until recently. The popular subscription has already reached \$7,000 of the necessary \$15,000.

It is possible that a large addition now being made to the Public Library will, when completed, house a group of decorative panels. The local chapter of the daughters of the American Revolution is already raising funds for the purpose. Edwin H. Blashfield was recently brought here by the chapter to further interest the public in the matter, but there is some discussion as to the advisability of throwing the project open to competition.

The most important exhibition in February was that of sculptures by Gutzon and Solon Borglum, at the Fine Arts Institute. The exhibition was well attended and attracted wide attention.

George R. Barse, Jr., formerly of Kansas City, also exhibited during the month at the Twogood Galleries. His exhibition was followed by a show of thumb-box paintings by Charles A. Wilimovsky, G. V. Millett, Roland Thomas and Eduard Ulreich.

A recent visitor was Thomas Wood Stevens of the Carnegie Institute, Pittsburgh. Mr. Stevens's visit was to advise a local committee in the preparation of plans for an autumn pageant to be held here this year, to cost about \$90,000.

French Furniture
Tapestries

17th and 18th Century
Antiques

Jansen

Paris
6 et 9 Rue Royale

New York
25 West 54th Street

CHICAGO.

The Arts Club is holding one local and one "out-of-town" exhibition in its galleries, the first composed of portraits by artist-members of the Club, the latter a "one-man," or should one say a "one-woman" show of oils by Martha Walter.

After having been subjected to a number of modernistic, pseudo-primitive and interpretationistic shows the conservative element of the Arts Club is delighted with the Walter exhibition, because they need not pretend to understand and appreciate it for fear of being looked upon as back-numbers. Fortunately for Martha Walter her work, as it has long been known through the canvases (she exhibits at all important exhibitions in the country) is of such excellence that the enthusiastic support of people who, when they are unobserved, shake their heads at Bellows and Henri, cannot harm her reputation as an artist who combines happy thought with clever execution.

The portrait show by members is a revelation even to those well posted in matters of local art. Abraham Poole has contributed two figure-portraits which establish his reputation as a painter who not only knows his craft but as one of rare taste. His two canvases stand out from the rest and have a distinction which gives them "style" in the best sense of the word without the pretentiousness of the average "society" portrait for which the American term "swell" is much more appropriate. Frank Werner, with a full-figure portrait of Mrs. Robert McGann, and Harriet Blackstone ("Old Gentleman," "Head of Baby"), show excellent workmanship and the portraitist's eye for representing subject. Cecil Clark Davis proves once more that a feeling for correct color values, good taste in arrangement and nobility of conception will always produce portraits which will disarm, in their final result, all the sound arguments of the apostles of realism in painting.

In Dealers' Galleries.

At Reinhardt's there opened on Wednesday an exhibition of works by Leon Gaspar whose two pictures of Russian peasant life at the last autumn show at the Art Institute created considerable interest, and whose pictures were shown in N. Y. last season and were at that time reviewed in the ART NEWS.

While Ettore Caser is on his way to the battle front in his native Italy an exhibition of his latest canvases is on at a local gallery. Like all the work of this talented Italian Bostonian, these pictures appeal to the emotional in the beholder, as much through their rich coloring as through the employment of figures, nude or draped, to achieve contrast of color and elegance of line and form. The exhibition is a notable one and ranks well with the others now here.

Carson, Pirie, Scott & Co. opened their second exhibition of works by local artists with a collection of paintings by Grace Ravlin, one of the most talented of local painters, distinguished for clever impressionistic treatment of scenes in Tunis and among the southwestern American Indians. Her brilliant color arrangements show at their best in still lifes.

Edward Watts Russel.

Wolf Teaches Painting and Drawing.

Editor, AMERICAN ART NEWS.
Dear Sir: It may be a trifling matter but your journal announces that I am in charge of Printing and Design at the University of Washington here. It really is the Department of Painting and Drawing. By the statement of the ART NEWS, I am sure my N. Y. friends will think I am teaching entirely and producing nothing, which is far from the case, for I am at work on a number of portraits. I am far from a "dead one" as far as my artistic ambitions are concerned.

Sincerely yours,

Hamilton A. Wolf.
Seattle, Wash., Mar. 3, 1917.

Women's Art Club Exhib'n.

The annual exhibition of the Catherine Lorillard Wolfe Art Club, 802 Broadway, is on to Mar. 31, and although some of the older and better known women painters are not represented this year, the work of the young artists is so promising that it almost compensates for the absence of the earlier exhibitors.

Among the numerous interesting pictures are two oils by Lucile Lloyd, "The Boat House" and "Late Afternoon," the former having received honorable mention, and the latter, the landscape prize. Both are deep in color and broadly conceived. C. Barrett Straight shows a striking "Frontiersman," and the delightful children's painter, Martha Wheeler Baxter, contributes a "Study of a Baby" that will certainly add to her reputation. Margaret Huntington's "Landscape, Canada," is a good example of her excellent brush work. A charming portrait, "Lilian Hellin," by Clara Mamre Norton, is deserving of commendation.

The Black and White studies are interesting, and the sculpture exhibit, by Mungo Park, shows qualities that promise well for the artist's future. Among the miniatures, two portraits by Mary Allison Doull, who is already favorably known as a miniature painter, stand out as admirable work in an exhibition of decided merit.

Jewelry Exhibition at Little Gallery.

At the Little Gallery, 15 E. 40 St., there is an exhibition on to March 17, of especially designed jewelry by Margaret Rogers, master-craftsman of the Boston Society of Arts and Crafts. The pendants, rings, brooches, necklaces and other jewels forming this interesting exhibit, are delightful examples of the goldsmith's art, and the blending of precious and semi-precious stones has been most happily executed. The designs recall the work of the XVI century Italian goldsmiths. One of the necklets has a pendant with opals, sapphires and pearls, a wonderful effect being produced by the arrangement of the stones in bringing out the fire and light in the centre opal.

Another fine specimen of Miss Rogers' work is a necklace and pendant, with a remarkable pink Beryl stone set with pearls. An Egyptian design is also to be noted in one of these elegant necklets, and a handsome jade necklace is one of the fine pieces.

Architects' Drawings in Newark.

Sketches, drawings and paintings by Henry P. Kirby, artist and architect, are on view at the Museum in the Public Library, Newark, N. J., to Mar. 31. The Museum is open daily, 12 to 6:30; 7:30 to 9:30. Sundays 2 to 6; 7:30 to 9.

Mr. Henry P. Kirby was for many years one of the moving spirits of the architectural firm of George B. Post & Co., of New York. His early training and his early work of thirty years ago were in the classic manner. Afterwards he became an enthusiastic student of Gothic architecture and was very largely responsible for the introduction of the Gothic into modern American commercial buildings. His earliest sketches, some partly structurally and some purely imaginary, were so highly prized that some of them were reproduced in a volume in 1892.

The Museum shows examples of Mr. Kirby's work in all fields, but more particularly in that of his late architectural productions and his imaginative paintings. The Museum also shows to Mar. 31, a few samples of the work of Berthold Auldsey in architectural miniatures of ecclesiastical structures and private buildings, both interior and exterior, and a few of the architectural drawings and sketches by Mr. George Ashdown Auldsey, architect, author of many important books on architecture, decoration and organ building, and last surviving member of the group of English architects who took part in the Gothic revival of fifty years ago.

CLEVELAND.

Mr. and Mrs. Ralph King recently gave to the museum here, in addition to a bronze replica of Rodin's "Le Penseur," some Chun Yao pottery and a jade disc; Mrs. J. J. Tracy sixteen pieces of oriental embroidery, Mr. Max Littwitz of N. Y., a former Cleveland, Spanish Venetian lace in memory of Mrs. H. P. McIntosh; Dr. and Mrs. J. H. Lawman, Chinese embroideries and pieces of Peruvian pottery, and Mr. Albert Rosenthal of Phila. a landscape of the Hudson River school.

With the purchase of a bronze mummy case of a cat and the bronze head of an Egyptian princess, all the objects in the Egyptian room are now the permanent property of the museum. Twelve pieces of early jade for the Warner collection and Thomas Cole's painting, "The Catskills," from the Hurlbut collection, are other recent purchases.

Foremost in interest among the loan exhibitions at the museum since the Chester Beach sculptures left, are thirteen water-colors by Francois Auguste Ravier, French painter, who died in 1895, and of whom little is known in this country.

Ravier painted in Italy and also in France with Corot as a young man, and the thirteen landscapes now in the museum here show him to have been a master of light and color. The pictures are genre-like in their brilliancy, yet suffused with pensive light, and of a rare delicacy of execution. They are part of the collection of F. S. Lahm, of Canton.

The museum is showing over a hundred bookplates from the American Bookplate Society and 89 from the Edwin Davis French collection recently given to the College for Women, Western Reserve University, by Mr. Paul Lemperly in memory of his daughter Lucia. Many famous authors, poets, dramatists and historians, from Byron and Edward Fitzgerald to George Bancroft and Carlyle, many actors and other professional worthies of the XIX and XX centuries, are represented in the two collections.

Jessie C. Glasier.

SAINT LOUIS.

The City Art Museum is exhibiting during March a collection of 48 paintings by Tom P. Barnett of this city, which prove that Mr. Barnett has the faculty of recording his impressions with rare vigor and freshness of color. Such paintings, for instance, as "Sail Boats" and "Autumn Day," have all the spontaneity of a sketch, with no accompanying looseness or lack of finish. A number of his marines, possessing much vigor and strength, were executed during the artist's sojourn on the Maine coast last summer. Other canvases, like the "Valley of the Meramec," "Car Park, Winter" and "Missouri River," give a distinctively local atmosphere to the exhibition.

A collection of paintings by John F. Carlson is also on view at the Museum. Mr. Carlson's interpretation of winter landscape, in the "January Morning," "Snow-bound Farm" and similar compositions, is especially felicitous.

Large and appreciative audiences attended the series of four lectures on Chinese art delivered in the Museum galleries by Mr. Soo Ma of New York, Feb. 21-24. Mr. Ma's talks were illustrated by objects from the Museum's collection of Chinese art.

James B. Musick.

DETROIT.

The Museum has just come into possession, as recently announced in the ART NEWS, through the will of Mrs. Almada H. Pickering, of Los Angeles, Cal., of an important painting by A. H. Wyant, entitled "View of Whiteface Mountain." The picture is 20x20 inches in size, and is of exceptional quality, particularly in the foreground.

Through the gift of Mrs. Gustavus D. Pope, the Museum has received the "Mrs. Arthur W. Soper Collection" of Staffordshire ware, regarded by Mr. Alexander H. Nutt as one of the most important collections in America, and valued at upwards of \$25,000. The collection of some 150 pieces consists largely of colonial subjects and the Syntax series. In making the gift as a memorial to her mother, Mrs. Pope expressed the desire to see built around the collection a room of the period consisting of prints, paintings, furniture, etc.

Mr. George G. Booth has added to his loan collection at the Museum a bronze "The Genius of Immortality," by Isidore Konti, and has presented to the Museum a marble "Polar Bear" by Frederick Roth, regarded as one of his best works.

The Official Persian Exhibit from the San Francisco Exposition which has been on view during February, attracted more than an average amount of interest. It is to be followed during March by the display of a collection of paintings, sculpture and bronzes from the Luxembourg.

ART AND BOOK SALES, PAST AND TO COME

Sale of Prints by Old Masters.

The seventh division of the print collection of Mr. Frederic R. Halsey, to be sold at the Anderson Galleries Wednesday-Friday eve. next inclusive, consists of engravings by the Old Masters and by the famous XVII Century portrait engravers. Among the prints of the highest interest to collectors are "Christ Before Pilate" and "Christ Healing the Sick" by Rembrandt and "St. Hubert" and "The Nativity" by Dürer. The first of the four is a brilliant impression of the third state of the upright plate; the second a fine impression, on heavy Japan paper, of the second state; the third and fourth are superb impressions and of the greatest rarity in such fine condition.

Among other artists represented are Faithorne, with his "Oliver Cromwell" as the rarest of all his work; Masson with "the gray-haired man," a superb impression of the first state, "Henri de Lorraine," a fine impression of one of the most famous of all engravings; and Mellan, Morin, Elstrake, Visscher, Van de Passe, Goltzius, and many others.

There are thirty-seven examples of Robert Nanteuil, "Pompone de Bellievre" after Le Brun, the portrait of Colbert after Champeigne, "Anne d'Autriche" after his own painting, and the four engravings of Louis XIV after his own designs are his most celebrated productions. The total amount realized from the sale of the Halsey collection to date is \$348,333, an amount nearly \$60,000 more than the largest amount ever realized before from the sale of a print collection in America. Following the sale of the Old Masters prints will come one of an important collection of prints of Napoleon and the French Revolution.

Sale of Japanese Prints.

A collection of Japanese color prints, formed by Kenkichi Hirakawa, of Tokyo, has been placed on exhibition in the American Art Galleries, prior to sale there on Monday and Tuesday eve. next, March 12 and 13. For many years Mr. Hirakawa was associated with the Ukiyoe artists and collected their works, as well as examples of others of earlier periods.

The collection of more than 500 prints includes examples of Harunobo, Hiroshige and Harushige, Masunobo, Yeishi, Utamaro, and Shunsho, (whose prints represent portraits of actors in character) and Hokusai.

Hiroshige is represented by a winter scene, a triptych of the Kiso mountains, another triptych of a moonlit lake and "The Monkey Bridge." The Harunobo prints are decorative and include picturesque scenes. A boating scene on the Sumida river is by Toyokuni, who is also represented by a portrait of the actor, Iwai Han-shiro.

In the group by Hokusai are eight of the famous series of views of Fujiama.

Sale of Inscribed Books.

For many years Mr. James Carleton Young of Minneapolis bought the first editions of books by the distinguished XIX century authors of this country, Europe and the Orient, and then sent the books to the authors with the request that they would inscribe them. In most cases they did so and added interesting autobiographical and bibliographical notes, so that Mr. Young collected the largest library of the kind in the world.

The fourth part of this collection will be sold at the Anderson Galleries on Monday aft. and Tuesday aft. next. A notable feature of this division consists of the 24 books inscribed by Zola, and the large number of books inscribed by other authors and presented to him. Another feature consists of books by such distinguished authors of Japan as Murata, Natsume, Noguchi, and Count Okuma. Among the French authors represented are Bourget, Breton, Coppee, Daudet, France, Goncourt, Maupassant, and Rostand. Among the English and American authors are Arnold, Clemens, Hardy, Howells, Kipling, Roosevelt, Warner, and Watson. More than 800 volumes are cataloged. Another equally important sale from the Young collection is to be held in April.

Sale of Antiques.

Antique furniture, including Jacobean, Queen Anne and Chippendale, from the country home of Mr. Thomas Sutton of Esthall, Eastbourne, England, and also modern furniture, and a large number of antique Oriental rugs, collected by the late William Runkle, of Orange, N. J., will be placed on exhibition Monday, at the American Art Galleries to remain until their sale, Friday and Saturday afts. March 16 and 17.

Mahonri Young is modeling a memorial bird bath which, when completed in bronze, will be erected in Camden, Me.

RANGER PICTURE SALE.

Some 130 finished oils by the late Henry Ward Ranger, left when the artist died, on last election day, will be sold at auction by the American Art Association, in its galleries, on the evenings of March 29 and 30, by order of Charles Henry Phelps and William Macbeth, executors of the artist's estate. With Mr. Ranger's own work will be offered pictures by his contemporaries included in his collection.

The paintings thoroughly represent his able brush and include his "Misty Morning, Rathburn Pond" (said to be his best work), "Twin Trees," "Moonlight and Starshine," "Early Spring," "Through the Trees," "The Edge of the Village," "Stony Cove and Headland," "Trees and Meadow," "Old Sand Road," "Sunset—Red and Gold," "The Meadow Farm House," "River and Trees," "Seaside Meadows," "June at Chateaugay," "Rock Terrace," "A Screen of Trees," "Rocky Ledge, Conn.," and "Cloudland and Pasture."

The pictures by Ranger's contemporaries include three examples of J. Francis Murphy, eight by the late W. Gedney Bunce, three by W. Henry Howe and others by C. H. Davis, Louis P. Dessar, George Inness, Horatio N. Walker, A. H. Wyant, Frederick Ballard Williams, J. H. Twachtman, Carleton Wiggins and Constable, and the modern Dutch artists, Kever, Ten Kate and Poggenbeck.

A catalog prepared by William Macbeth and illustrated by half tone reproductions will be issued.

Sale of Old Chinese Art.

There will be sold at auction, beginning March 13 afternoon, and continuing every afternoon, save that of Sunday, March 18, through March 26, at the Chinese Art House of C. Berthel & Company, No. 298 Fifth Avenue, the remarkable collection, formed during many years of discriminating search in northern and central China by Mr. Charles M. Berthel of 584 Foochow Road, Shanghai, China, comprising more than 2,500 articles. The collection includes old porcelains and potteries, ancient bronzes, coins and metal mirrors, (some 2,000 years old) fine old ming and Pekin cloisonnes, old hand paintings, cinnabar lacquer and ivory carvings, granite sculptures, jade and other hard stone carvings, chains and Buddhist rosaries, some interesting wood carvings, pearl inlaid boxes, old and modern hand embroideries, fans, sleeve bands, mandarin coats, opium pipes.

Sale of Objects of Art.

A large and interesting collection of objects of art and fine furniture, consigned to the Anderson Galleries by Dr. Russell W. Moore of N. Y., the estate of Mrs. Elizabeth U. Coles, and other owners will be sold there on the afternoons of Wednesday-Saturday next. More than 650 lots are cataloged. The collections include ivories, bronzes, cut glass, pewter, silver, suites of carved rosewood furniture, old English, French, Italian, and Colonial furniture, beautiful fans and laces, and a number of important objects of art exhibited for many years at the Metropolitan Museum as part of Mrs. Coles's collection. Among these are marble statues, a malachite table, Capo di Monte panels, and ten sumptuously embroidered Chinese panels.

The marbles include "The Muse," "The Water Nymph" by Turner, "Psyche" by Tenerani, and a bust of Sir Walter Scott after Chantrey. Among the jades is a beautiful sceptre of the Ch'ing dynasty. The Capo di Monte panels are entitled "Venus Inducing Vulcan to Make Armor for Aeneas" and the "Festival of Bacchus and Venus." These and many other objects that were in Mrs. Coles's collection are familiar to N. Y. collectors and other visitors of the Museum.

Another Combination Picture Sale.

Another combination collection of pictures by modern American and foreign artists will be placed on exhibition at the American Art Galleries on Monday to remain until their sale, Friday eve. March 16. The collection contains a number of works of more than usual interest from several private owners and estates.

Rug Sale at Silo's.

A collection of Persian rugs will be placed on view at Silo's Fifth Avenue Galleries, 45th St. near Fifth Avenue on Monday, preceding their dispersal at auction on the afternoons of March 12-17.

The sale will be conducted by Mr. James P. Silo.

The recent exhibition of paintings by Warren Davis, held at Warwick House, proved one of the season's successes. Over a dozen pictures were sold.

J. B. Learmont Library Sale.

Rare books and Mss. from the library formed by the late Joseph B. Learmont, of Montreal, Canada, were dispersed at the first session of the sale of Part I Monday aft'n in the Anderson Galleries. For the 300 lots sold a total of \$5,204.20 was realized.

A book of the hours, printed on vellum (Almanac for eighteen years—1503-20) and said to be the only known copy in existence, was purchased by George D. Smith for \$250, the highest figure of the sale. This work was formerly in the Brayton Ives library, and it contains 14 large engravings, and several small ones colored and heightened in gold, each page surrounded by historical borders, including a dance of death.

Other sales of interest were:
The Life of Samuel Johnson, frontispiece by Heath, after Reynolds, by James Boswell (First Edition), London, 1739, L. C. Harper. \$155.00
"Introduction to the Literature of Europe in the XV, XVI, XVII centuries," by Henry Hallam (First Edition), C. C. Kalbueisch. 160.00
"Gregorius IX" (a fine specimen of printing), from the press of Schoffer (1479), J. Martini. 117.50
"French and Indian War," (a fine copy, and extremely rare), L. C. Harper. 102.50
"The Complaint, and the Consolation, or Night Thoughts," by Edward Young, with 43 designs by William Blake (First Edition, London, 1797), Gabriel Weiss. 97.50
"Binding" (Text in French and Italian, London, 1743), (The Robert Hoe copy), J. F. Drake, Inc. 112.50

At the second and final session of Part II, Tuesday aft., first editions of rare books relating to the Indians and early Mss. on vellum were dispersed for a total of \$8,356.75, making a grand total of \$13,646.95 for the two sessions.

"The Works of Geoffrey Chaucer" (Kelmscott Press), edited by F. S. Ellis, with 87 woodcuts by Sir Edward Brunsell Jones, was purchased by George D. Smith for \$1,010, the top price of the sale.

The work is described as the finest production of the Kelmscott Press, and is the Ellen Terry copy, with her bookplate. The edition was limited to 425 copies on specially made paper. It can never be reproduced in our time, since the woodcuts, designed by William Morris, were presented to the British Museum after his death, with the stipulation that they were not to be reproduced for one hundred years.

A Book of the Hours, Ms. on vellum, written in Gothic characters, red and black, with the calendar in gold, blue and red, ornamented with fourteen large miniatures, went to the same buyer for \$700.

Other sales of interest were:
"Nuremberg Chronicle," Hartmann Schedel (a first edition, with woodcuts brilliantly colored by hand. A large woodcut representing the "Dance of Death"), George D. Smith. \$255.00
"The Valouellness, of Love-Locks, or a Summarie Discourse," by William Pryne (excessively rare first edition), London, 1628, J. F. Drake. \$200.00
"The Chief and Princypall Articles of the Christian Faith," Luther (first edition), 1548, George D. Smith. \$170.00
The first authentic body of laws of the Kingdom of Scotland, Sir John Skene (scarce), Edinburgh, 1609, J. F. Drake. \$145.00

The Frederick Moore Sale.

Chinese robes from the "Forbidden City" gathered by Mr. Frederick Moore, including garments with butterfly decorations were dispersed at the first session of the sale of the collection of Mar. 2 at the Anderson Galleries.

For 115 lots a total of \$2,715.50 was realized. A strange Llama priest's robe ornamented with devices known only to a student of Lamaism was purchased by S. Bronson for \$135, the top price of the sale. For a dragon military coat of rich brocade in colors of deep blue, the same buyer paid \$80, and for a Llama priest's robe, of blue silk with medallions, containing the Imperial five-clawed dragon, \$57.50. A coat of midnight blue ornamented with scenes, fruits, flowers and blossoms thrown in profusion over the field, went to Pembroke Jones for \$55.

F. W. Morris secured a black coat of plain silk, with medallion decoration in gold thread and colored silk, showing the Imperial dragon in the clouds for \$52.50. A scarlet coat with flowers and butterflies in many colors was knocked down to E. H. Cohn for \$35.

At the second session of Mar. 2, of the sale of Robes from the late court of the Manchus, at the Anderson Galleries, the total realized by 116 lots was \$3,259.50, which brought the grand total for the two sessions up to \$5,975.

The highest price of the evening was \$260, paid by A. S. Lehman for a Llama High Priest's robe in brick red (Chien Lung) brocade silk, the base of collar, border and square, in gold thread; the whole field covered with "kus-su," the front border panels show Phoenixes and fruit on a field of gold. Another Llama Priest's robe, in olive green, entirely covered with symbols, went to W. C. Dickerman for \$90, and J. B. Bowring acquired a Chien Lung Buddhist Priest's coat of brocade silk, in the conventional cloud design, collar, border bands and square of rich old "kus-

su" on a deep blue field, for which he paid \$75. A Buddhist Priest's robe in Imperial Yellow (Chien Lung) went to D. Abraham for \$105. A Llama Priest's cloak of rich blue silk, bordered with Imperial yellow, brought \$50 from S. Bronson. The same price (\$50) was paid by A. A. Lawrence, for a "Coat of the Gold Screen," an elaborate screen or lattice design in gold embroidery on a field of deep blue.

At the third and final session, Mar. 3, more than 130 robes were sold for a total of \$5,767, with a total for the three sessions of \$11,742.

A Llama priest's robe (Chien-Lung) of scarlet, with dragon decorations worked out in gold was purchased by T. H. Talmadge for \$270, the top price of the sale.

Furniture Sale at Silo's.

Tapestries, textiles, bibelots, jewelry, XVII and XVIII century cabinetry, together with antique Oriental rugs were comprised in the first session of a two days' sale on the afternoon of Mar. 2 at Silo's Fifth Avenue Art Galleries.

The 175 numbers brought a total of \$5,850, and the top price of the afternoon, \$600, was paid by F. Farrell for 4 large XVIII century Flemish decorative oil paintings representing the seasons. Two old Venetian cabinets ornamented with flowers were purchased by H. Michaels for \$290. F. Bowles paid \$220 for a carved music cabinet with panels of Boucher subjects. Four Louis XVI ormolu bronze brackets went to A. Sherry for \$156. A carved oak cupboard, Charles II style, was secured by H. Michaels for \$110.

At the second and final session of the sale, on the aft. Mar. 3, 190 lots were disposed of. The grand total for the two days' sale was \$32,550.

The A. W. Drake Sale.

Antiques, curios, and bric-a-brac in the collection formed by the late Alexander W. Drake, were sold at the first session of the sale, Monday aft'n in the American Art Galleries, when for 250 numbers a total of \$2,648 was realized.

Two early American table spoons were sold to Mr. John Wells for \$90, and three spoons, with coins inlaid in bowls, went to Mr. William Cowen for \$45. Five unusual Dutch silver forks, hand wrought, with flat handles, were purchased by Mr. John Wells for \$65, and a curious silver combination spoon, fork and nutpick, brought \$30 from Mr. W. H. Clarke. Mrs. C. O. Kienbusch purchased a Pa. Dutch birth record, with decorative design for \$41.

A double woven blue and white coverlet, with design of oval medallions, went to Mrs. C. O. Kienbusch for \$30. Four Norwegian silver table spoons, hand-wrought, were secured by Mrs. J. A. Coyle for \$30.

At the second session Tuesday aft. the antiques, curios, and bric-a-brac, more than 245 numbers were sold for a total of \$1,927. Two Stiegel glass salt cellars went to A. J. Hill for \$40, and a Stiegel glass carafe to A. P. L. Dull for \$30.

A Rudert, agent, secured a pair of Stiegel glass decanters for \$35, and a large decorative Spanish bottle was purchased by Mrs. H. C. Nelson for \$29. A Scotch glass vase (bottle shape) went to A. P. L. Dull for \$25.

Antique pieces of brass and copper were dispersed at the third session of the sale, which took place on Wednesday in the American Art Galleries, when more than 220 objects sold brought \$5,234.50.

At the fourth session Thursday aft. more than 225 lots were dispersed for the sum of \$8,204, making a total of \$18,350 realized for the four sessions to date.

The session was devoted to the brass, copper and Sheffield pieces. For a pair of unusual Russian brass candlesticks, W. W. Seaman, agent, paid \$210, the top price of the sale. He also secured another pair of Russian brass candlesticks for \$210. A Dutch brass milk can went to A. T. Clearwater for \$160.

The same buyer also secured an English brass milk can, with the British coat-of-arms on front, with words, "W. Lambeth, Cow Keeper," for \$160. W. W. Seaman, agent, paid \$170 for a Dutch brass milk can, and he also secured an old Spanish sugar pan for \$140.

Picture Sale at Silo's.

At the first session Thursday aft. of a sale of modern paintings and watercolors from several collections, including that of Mrs. Isaac Lawrence of New York at Silo's Fifth Avenue Galleries, 121 pictures brought a total of \$2,518.

G. Hacquette's "Launching the Boat" was purchased by Mr. H. Schultheis for \$145, the highest figure of the sale. For "Fairy Tales" by H. Merle, the McDonough Galleries paid \$125. The result of the second and final session yesterday aft. will be given next week.

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G. B. Betts is painting the portrait of Gov.
Edge of New Jersey, at his Holbein studio.

S. J. Woolf is at work upon some portrait
commissions at his Holbein studios.

Harriett Bowdoin is as able a sculptor as
a painter. At her studio, 1947 Broadway, she
has just completed a graceful nude figure
for a fountain, a commission. At her studio
are also several recent paintings, high in
key and joyous in expression.

A recent "Sunset" by Arthur T. Hill was
purchased by a N. Y. collector, who pro-
poses to use it to decorate his West End
Ave. home. The artist's conception of the
Fine Arts Building at the San Francisco
Exposition was sold to a prominent N. Y.
woman. At his studio, 33 W. 67 St., he is
at work upon another large "Sunset" for a
Brooklyn collector.

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G. H. Ainslie Studios, 615 Fifth Ave.—Twenty-five
Paintings by George Inness, through Mar.
American Fine Arts Society Galleries, 215 W. 57 St.
—National Academy of Design, Annual Spring Ex-
hib'n and 18th Annual Exhib'n American Society of
Miniature Painters, Mar. 17—Apr. 23.
Arden Galleries, 599 Fifth Ave.—Paintings by Cé-
zanne, to Mar. 24.
Ardsey Studios, 110 Columbia Heights, Brooklyn—
Works by Daumier, Marsden Hartley and Morton
L. Schamberg, through March.
Arlington Galleries, 74 Madison Ave.—Scottish Pic-
tures by C. L. Mitchell, to Mar. 17.
Art Alliance of America, 45 E. 42 St.—Commercial
Art, Posters and Illustrations, Mar. 19—Apr. 16.
Berlin Photo Co., 305 Madison Ave.—Pastel Drawings
of New York, by Fred. F. G. Morris; Pictures of
Palestine, by Isaac Lichtenstein, Mar. 12-31.
M. Koort Boss Galleries, 3 W. 47 St.—Pictures by
Raphael Kirchner.
Braun et Cie Galleries, 13 W. 46 St.—Paintings and
Etchings by Max Olle of Sweden, Mar. 11-24.
Brooklyn Museum—Early American Art, through
Mar. 26.
Catherine Lorillard Wolfe Art Club, 802 Broadway
(10 St.)—Annual exhibition, through Mar.
City Club of New York, 55 W. 44 St.—Pictures by
C. T. Chapman, to Mar. 14.
Cosmopolitan Club, 133 E. 40 St.—Works by Arthur
Crisp, Mar. 18—Apr. 6.
Daniel Gallery, 2 W. 47 St.—Rockwell Kent's New-
foundland Paintings and Drawings; Oils by Gus
Mager, to Mar. 12. Paintings by Haley Lever, to
Mar. 27.
Dreier & Co., 360 Fifth Ave.—Chinese Porcelains.
Durand-Ruel Galleries, 12 E. 57 St.—Paintings by
Mrs. Ellen Emmet Rand, to Mar. 17.
Ehrich Galleries, 707 Fifth Ave.—Paintings by Cop-
ley, Stuart and Rembrandt Peale, to Mar. 17.
Ferguson Gallery, 24 E. 49 St.—Pencil and Wash
Drawings by American Artists, to Mar. 15.
Folsom Galleries, 396 Fifth Ave.—California Land-
scapes by Francis S. Dixon, to Mar. 17.
Gorham Galleries, Fifth Ave. and 36 St.—Sculptures
by Mario Korbel, to Mar. 27.
Goupil Galleries, 58 W. 45 St.—Portrait Drawings
by Elizabeth Howell Ingham, to Mar. 17.
Kennedy & Co., 613 Fifth Ave.—Naval Prints.
Keppel & Co., E. 39 St.—Lithographs by Joseph
Pennell of English munition works, to Mar. 17.
Knoodler & Co., 556 Fifth Ave.—Portraits by Aug-
ust Franzen, 13 Oils by Curtis Moffat, through
Mar. 17. Important Exhib'n of contemporary
American Paintings, to Mar. 23.
Lewis & Simmons, 605 Fifth Ave.—The Denbigh
Van Dycks.
Little Gallery, 15 E. 40 St.—Hand-Wrought Jewelry
by Margaret Rogers, to Mar. 17.
Macbeth Galleries—Paintings by Richard E. Miller,
Chauncey F. Ryder and Charles H. Davis, to Mar.
20.
Metropolitan Museum, Central Park at 82 St. E.—
Open daily from 10 A. M. to 5 P. M. Saturdays
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-
mission Mondays and Fridays, 25c., free other
days.
Milch Galleries, 108 W. 57 St.—Recent paintings by
Martin Borgard, to Mar. 23. Paintings, Litho-
graphs, Drawings and Etchings, by George Bel-
lows, Mar. 13-24; Recent Paintings by Fred. J.
Waugh, Mar. 14-24.
Modern Gallery, 500 Fifth Ave.—Latest Paintings of
Patrick Henry Bruce, Mar. 12-28.
Montross Galleries, 550 Fifth Ave.—Annual Exhib'n
of the Ten Americans, to Mar. 27.
Museum of French Art, 599 Fifth Ave.—War Pic-
tures, by Duvent.
National Arts Club, 119 E. 19 St.—Etchings, under
the auspices of the American Institute of Graphic
Art, to Mar. 23.
New York Public Library—Print Galleries, Making
of a Wood-Engraving. Mezzotints. Making of
Prints. Stuart Gallery. Chiaroscuro Prints. Re-
cent Additions.
Photo-Secession Gallery, 291 Fifth Ave.—Futurist
Paintings, Drawings and Etchings, by Gino Se-
verini, to Mar. 17.
Pratt Institute Gallery, Brooklyn—Paintings and
Drawings by Gifford Beale, to Mar. 24.
Print Gallery, 707 Fifth Ave.—Studies of the Nude in
crayon by Prof. C. T. Hawley, and Etchings by
Oliver Posfay, to Mar. 17.
Ralston Galleries, 567 Fifth Ave.—Recent Paintings
of Porto Rico by Samya Mutzner, Mar. 12-24.
Reinhardt Galleries, 565 Fifth Ave.—Portraits by
Mrs. Leslie Cotton, to Mar. 15; Portraits of well-
known Americans, by C. Bennett Linder, Mar. 15-31.
Satinover Galleries, 3 W. 56 St.—Old Masters.
Scott and Fowles, 590 Fifth Ave.—Sculptures by
Elie Nadelman.
Wanamaker's, 9 St. and B'way—Competitive Art Stu-
dents' Exhib'n, to Mar. 17.
Whitney Studio, 8 W. 8 St.—Decorative Art, by So-
ciety of Friends of the Young Artists.
Woman's University Club, 106 E. 52 St.—Paintings
of Gardens by Mary Helen Carlisle, Medallions by
Alice Dougherty Goodrich, Sculpture by Helen
Sahler, Mar. 16 to Apr. 14.

CALENDAR OF AUCTION SALES.

American Art Galleries, Madison Square South.—Col-
lection of Japanese Color-prints, rare and beautiful
Impressions by the Great Masters forming the pri-
vate collection of the Japanese Expert and recog-
nized authority on Ukiyoe Prints, K. Hirakawa,
of Tokio. To be sold, eve'g, Mar. 12 and 13. Ex-
hib'n Mar. 7 to date of sale.
Collection of antique furniture, Jacobean, Queen
Anne and Chippendale, from the country home of

Thomas Sutton, Esthall, Eastbourne, England; also
costly modern furniture removed from a Fifth Ave.
residence and a large number of fine antique Ori-
ental rugs collected by the late William Runkle, of
Orange, N. J. To be sold, aft'n's Mar. 16 and 17.
Exhib'n, Mar. 12 to date of sale.
Collection of valuable paintings of the American
and foreign schools, belonging to private owners and
estates. To be sold eve. Mar. 16. Exhib'n Mar. 12
to date of sale.

Anderson Galleries, Madison Ave. at 40 St.—Part IV
of the library of inscribed books, gathered by James
Carleton Young of Minneapolis; first editions of
rare books containing personal messages in the
autographs of the authors. Now on exhib'n to
the sale on aft'n and eve'g of Mar. 12 and aft'n
of Mar. 13.
Rare Engravings by the Old Masters and the Por-
trait Engravings of the XVII century, forming the
seventh division of the Frederic R. Halsey Print
Colle'n, now on exhib'n to the sale, Mar. 14, 15
and 16 eve'g's.
Objects of Art and Fine Furniture, consigned by
Dr. Russell W. Moore and the Estate of Mrs. Eliza-
beth U. Coles, including many rare pieces long
on exhib'n at the Metropolitan Museum. Now on
exhib'n to sale Mar. 14, 15, 16 and 17, aft'n's.
Silo's Fifth Avenue Galleries, 45 St., near Fifth Ave.
—Persian rugs. Sale aft'n's Mar. 12-17.

The Coles Picture Sale.

At the first session of the sale of paintings
by American and foreign artists from the
collections of the late Mrs. Elizabeth U.
Coles, Dr. Russell W. Moore, Mrs. Harriet
Fay Potts, Mr. George Stetson, and the es-
tates of Joseph F. Daly and Henry B. Pet-
tes, on Wednesday night at the Anderson
Galleries, eighty-three pictures brought
\$2,341.50.

A landscape with cattle by Friedrich
Voltz was secured by the Holland Galleries
for \$170, the highest figure of the sale.

"The Cure's Pet," by F. Schlesinger, was
purchased by Henry Schultheis for \$155,
and "La Brodeuse," by Francois Saint Bon-
vin went to C. L. Fliesmars for \$130.

H. D. G. Rohlf's paid \$112 for "The
Tease," by L. Vollmar.

At the second session of the sale Thursday
evening, 79 paintings, including one resold
—brought a total of \$4,078—which, added
to the total of the first session Wednesday
evening, makes a grandtotal to date of
\$7,419.50.

The highest figure of last evening's ses-
sion was \$260, paid by the MacDonough Gal-
leries, for an early example of J. Francis
Murphy, "An Autumn Sunset." Mr. Henry
Schultheis paid \$220 for an early and beau-
tiful example of the late John H. Twacht-
mann, "Sand Dunes—Coney Island." Other
good prices were \$210, paid by Mr. J. Par-
ker for the late Henry P. Smith's "A North-
easter;" \$155 paid by Mr. S. J. Blum for a
Panoramic landscape (XVII century Italian
school), and \$175 paid by Mr. J. Parker for
William Morgan's "Mother and Children."

For a monochrome by George Inness'
"Harlem" (dated 1879), Mr. F. Conway paid
\$140, while Mr. Schultheis paid \$110 for "A
Tyrol Interior," by Emil Rau and the Mac-
Donough Galleries gave the same amount
for a landscape, "The Bronx River," by R.
W. Van Boskerck. Mr. F. Conway gave \$105
for Van Neck's "Christ at the Temple" and
for F. S. Church's "The Bird's Nest," Mr.
R. A. Gaston gave \$100, and the MacDon-
ough Galleries gave the same amount for
the late George H. McCord's "Genesee
Valley."

The result of the third and final session
will be given next week.

A Sale of Modern Pictures.

American and foreign artists were repre-
sented at the first session of a sale of paint-
ings from various collections, which took
place last night in the American Art Gal-
leries.

The sale was conducted by Thomas E.
Kirby, and for seventy-six pictures dis-
persed a total of \$5,417.50 was yielded.

The paintings offered at last night's sale
were from the collection of the late Mr.
Philip Van Volkenburgh, Victor E. Des-
sart, Mrs. C. C. Mills, Mr. Frederick H.
Sill and others.

"Blind Man's Buff," by C. Baugnet,

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was knocked down to B. Voss for \$220, the
top price of the sale. The picture, an in-
terior scene, was formerly in the Henry
Hilton collection. "Merry Company," by
Jose Llances, was purchased by John G.
Sowney, of Philadelphia, for \$200, and the
same buyer also secured the picture "Sun-
day Afternoon," by F. Gonin, for \$180.

"Off Newport," a coast scene by William
T. Richards, went to Webb Floyd for \$135,
and "Moonlight at Sea," a marine by James
G. Tyler, was purchased by A. P. Gardiner
for \$115.

"The Day After the Debut," by D. V.
Palmaroli, was secured by H. Williams for
\$110, and the same buyer also purchased
"Autumn Landscape," by E. Loyal Field
for \$155, and "Combat of Gaule," by Gus-
tave Dore, was purchased by Adolph Mayer
for \$110.

"Scene in Algiers," by Edwin Lord
Weeks, was secured by T. Benjamin for
\$130, and "Venetian Scene," by Henry P.
Smith, went to W. A. Johns for \$125.

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R. Johnson Held was the successful bidder for "Winter Village," by Bruce Crane, which he purchased for \$155, and "Autumn in the Lowlands," by George H. Smillie, was bought by W. T. Baird for \$100.

John G. Sowney paid \$180 for "Forbidden Fruit," by Jules Worms, and "The Birthday," by Cesare Detti, went to A. Deutsch for \$175.

"The Flirtation," by Etienne Berne-Bellecour, was purchased by John G. Sowney for \$215, and the same buyer also secured "Boys at School," by Edouard Frere, for \$130.

Bellecour's "Burnt," signed and dated "71," was bought by John G. Sowney for \$140.

"The Gamut," by Seymour Guy, brought \$80.

The result of the second and final session of the sale will be given next week.

WASHINGTON.

The Society of Washington Artists is holding its 26th annual exhibition in the special exhibition room of the Corcoran Gallery. The place of honor is given to Miss Ellen Day Hale's "Red Lily," a work of much charm. The canvas has been purchased for the permanent collection of the St. Paul Institute, of St. Paul, Minn. Richard N. Brooke, President of the Society, shows two canvases of rocky coasts. E. W. Deming is at his best in an Indian ghost or spirit picture. E. C. Messer has two characteristic small canvases, big and deeply

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sincere, and Griffith B. Coale, of Balto., sends "Youth," a canvas beautiful in tone, drawing and execution.

Mr. Mingerode, director of the Corcoran Gallery, has arranged with Mr. Archer M. Huntington, of the Hispanic Society of America, in N. Y., to exhibit the tapestries from the Royal Palace of the Pardo, loaned by the King of Spain, and now on exhibition at the Spanish Museum, N. Y. The collection will be shown in the Corcoran Gallery about March 10.

HEARN ESTATE APPRAISED.

A report was filed by Transfer Tax Appraiser Ludden Thursday on the estate of George A. Hearn, art collector, and head of James A. Hearn & Son, in which he finds that Mr. Hearn left property valued at \$7,074,156.

The net estate, after deductions for legal and administration expenses and debts of \$405,926, is \$6,439,552. Mr. Hearn's interest in James A. Hearn & Son, including good-will appraised at \$1,520,614, is \$2,173,558.

The total value of Mr. Hearn's collection of art objects was \$594,254, made up as follows: 437 paintings, \$441,415; 455 Oriental carvings, \$44,800; 269 miniatures, \$10,723; twenty-seven Oriental rugs, \$6,830; nineteen embroideries, \$1,025, and 927 books, \$3,291. He had 205 paintings in his home at 46 E. 69 St., valued at \$352,775. In his store were 232 paintings worth \$80,190, and 352 ivories appraised at \$38,830. A collection of 18 paintings at the Metropolitan Museum was worth only \$7,950. Theron J. Blakeslee, a Fifth Ave. art dealer, who committed suicide not long after Mr. Hearn's death, owed the merchant \$46,050, for which he held a number of paintings as security.

Among the paintings in Mr. Hearn's residence valued at \$2,000 or more were:

John Constable, "Bust Portrait of Himself," \$2,500; A. H. Wyant, "In the Adirondacks," \$8,000; C. F. Daubigny, "Passing Storm," \$5,000; E. Van Marcke, "Landscape and Cattle," \$4,500; George Romney, "Miss Gordon," \$5,000; Sir Thomas Lawrence, "Miss Barron," \$3,000; A. H. Wyant, "Summer Morning," \$2,000; Jacob Maris, "The Beach at Scheveningen," \$5,500; George Inness, "The Wood Gatherers," \$12,000; A. H. Wyant, "Gray Landscape," \$2,000; C. F. Daubigny, "On the Oise," \$5,000; J. Verspronck, "Lady with a Fan," \$3,000; J. M. W. Turner, "Fitz Alan Chapel," \$15,000; C. Troyon, "Farm Landscape," \$4,000 and Sir Joshua Reynolds, "Dr. Burney," \$2,500.

SUES FOR PAINTINGS.

A ripple was caused in art circles Thursday when on a charge that two paintings sold last Nov. by Prof. Elia Volpi of Florence, Italy, as old masters were not genuine, Judge Hotchkiss granted an attachment for \$11,800 against any property of Professor Volpi's that may be found in New York. The attachment was issued in a suit brought on an assigned claim of Jackson Johnson, a millionaire art collector of St. Louis who paid \$8,400 for the pictures. The paintings are "Carolus de Mallery," sold as a Peter Paul Rubens, and "Augustin Lomellini," sold as the work of Anthony Van Dyck.

The sale of Professor Volpi's paintings from the Davanzati Palace and the Villa Pia, Florence, occupied eight days last November, and realized \$944,192. Many Titians were sold, and among the purchasers were Joseph E. Widener, Henry C. Frick, Otto H. Kahn, the Metropolitan Museum, Boston Art Museum, Minneapolis Art Museum, and the Rhode Island School of Design. Professor Volpi's collection represented the work of many years. He purchased the Davanzati Palace as a home for the paintings, but the change in conditions due to the war caused him to present the palace to the Italian Government as a museum and bring all his paintings to this country for sale.

No More Prizes for Young Artists.

Hereafter there will be no more prizes nor juries for the competitions held by "Friends of the Young Artists," the fourth of which has just closed in Mrs. Harry Payne Whitney's Studios, No. 8 W. 8 St. And yet there will be competitions and even greater inducement to compete; for instead of prizes, purchases will be pledged, thus insuring a certain sum to be spent. The new ruling was the suggestion of Mrs. Whitney and it was recognized to better accord with the aim of the Society to help the young artist, whose immediate need is a place to exhibit and a chance to sell his work.

The Society expects soon to have its own galleries, where not only its competitions will be held, but what is far more important—continuous exhibitions by young artists, the wall space to be allotted impartially and the prizes to be set by the artist himself, with no middleman's profit extracted. Later the Society hopes to have its own building, where needy young artists will be provided with models, materials and a place to work, and where several resident scholarships will be offered. Mrs. Whitney, who is one of the chief sponsors of the Society, said recently:

"The object of dispensing with a jury can be readily understood. First, the general public will not be influenced in its judgment by the verdict of a jury. Second, the young artist will be encouraged by the fact that someone actually wants to possess his work, instead of being encouraged merely by a jury whose opinion he perhaps does not value, or by a society that sends him a check and returns his picture, and third, the young artist cannot complain that he has not been given a fair chance to show his capacities and make his work known."

Speaking of the Society in general, Mrs. Whitney said also:

"Our society exists for many purposes, one of which is to give young artists in this country the opportunity to show their work and make it known to the general public. Any student may send his work to our exhibitions. This not only helps him by giving the public the chance of viewing his work and possibly buying it, but it also allows him to judge of his own capacities in comparison to others."

"Another purpose of the society—and one which I personally consider to be most important—is the opportunity we hope to be able to offer for artistic training and education. The artistic career is just as much a profession as any other, and requires just as much thorough and practical training. There may have been a few geniuses in the history of the world, who were born great masters, but the majority have had to pass through years of hard drudgery before they earned the title of great masters."

"Only when we shall have given our young artist the opportunity of studying the art of the centuries in order to train and develop his taste, only when we shall have provided sufficient studios and schools in which he may exhibit and make known his work—only then can we hope that American art will become what it promises to be, a fresh and vital expression of a new great art."

William H. Cotton has recently painted a group portrait of the two daughters of Mr. Frederick Allen. He is now at work upon a full length presentment of Mrs. Charles Farley Winch, in a red Fortuny gown against a gold background, made to harmonize with her black hair.

Miss Marjorie Curtis, daughter of Dr. Holbrook Curtis, and a promising sculptress, gave a reception, with music, at her studio, Mar. 2, where she showed some of her recent works. Miss Curtis has studied at the Art Students' League and with Edward Carton.

Mary Curtis Richardson, a prominent San Francisco artist, is spending the winter here and has taken a studio in the Chelsea.

E. L. Henry, who has been quite ill at his Chelsea studio for several weeks past, is happily recovering.

Through error, mention of the beautiful classic painting by John H. Fry, shown at the Lotus Club artist members exhibition a week ago, was left out of the review. The work was too worthy to be ignored. Good in drawing and lovely in color and having a thought back of the composition, it added distinction to the display.

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EARLY AMERICAN PORTRAITS

Mme. Lenique's Portrait of Mr. Ralston.

Mme. Lenique de Francheville, the well known French portrait painter, long resident here, recently painted a three-quarter life size standing portrait of Mr. Louis Ralston, the well known N. Y. art dealer, which in character expression, ease and naturalness of pose, strong drawing, harmonious true color and rendering of the detail of costume, may be counted as among her most successful works.

Mielziner Drops Into Poetry.

At the dinner given by the Salmagundi Club in honor of George De Forest Brush last week, Dr. Leo Mielziner, the portrait and figure painter, and a popular member of the Club, surprised and pleased his fellow "Salmagundians" and their guests by reading the following verses of his own composition.

The Psalm of Life!

Apropos of certain tendencies somewhat foreign to the Art of George de Forest's brush:

Tell me not in scornful numbers
Life is but a "Movie-Screen"
Full of "high lights" and penumbras
And of things that ne'er were seen.

Life's a "Reel" that ever turneth!
All who rave now get the gold!
"Bust" old Art; for dust returneth
And the public be but sold.

"Art is long," take time for fleeing
Lambs were never stout and brave
Tho' your ruffled chums are bleating
Hand them what they ought to crave.

Trust the "Futurists" at present!
Let the dead pest bury its dead!
Why should Art be true or pleasant,
Since the Muses now are fled?

Lives of "Fakirs" are reminders
We can shine bright in the Lime
If the public will wear blinders
We can hand it any crime.

Let us then be up and doing,
With a heart for any "fake";
Still deceiving never ruining
What a mess of Art we make!

Miss ENGLEHART

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